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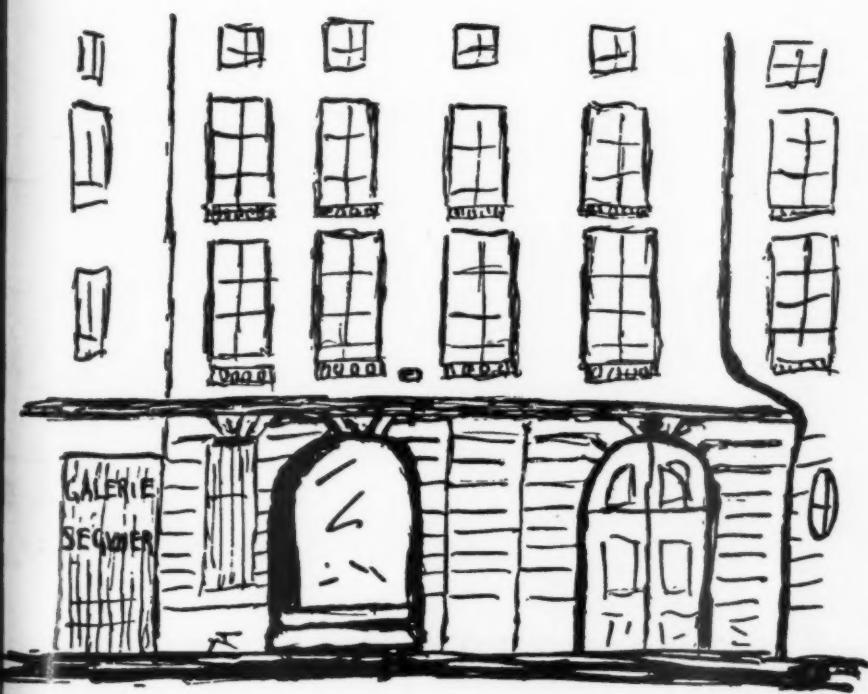
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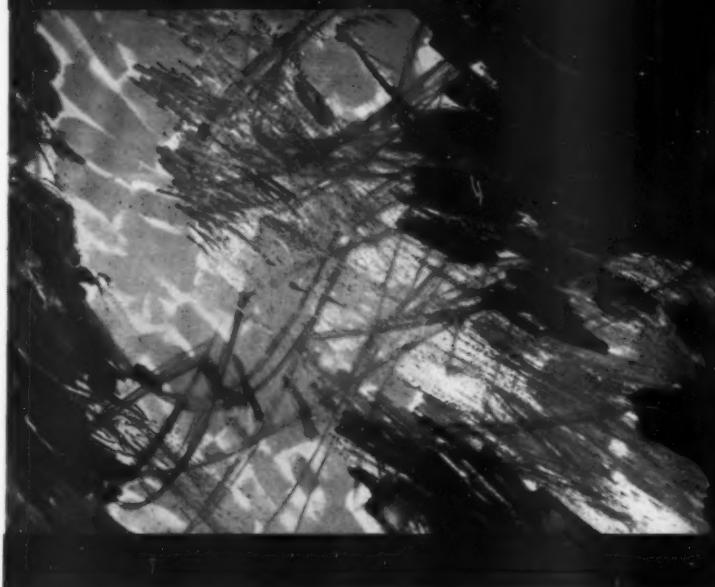
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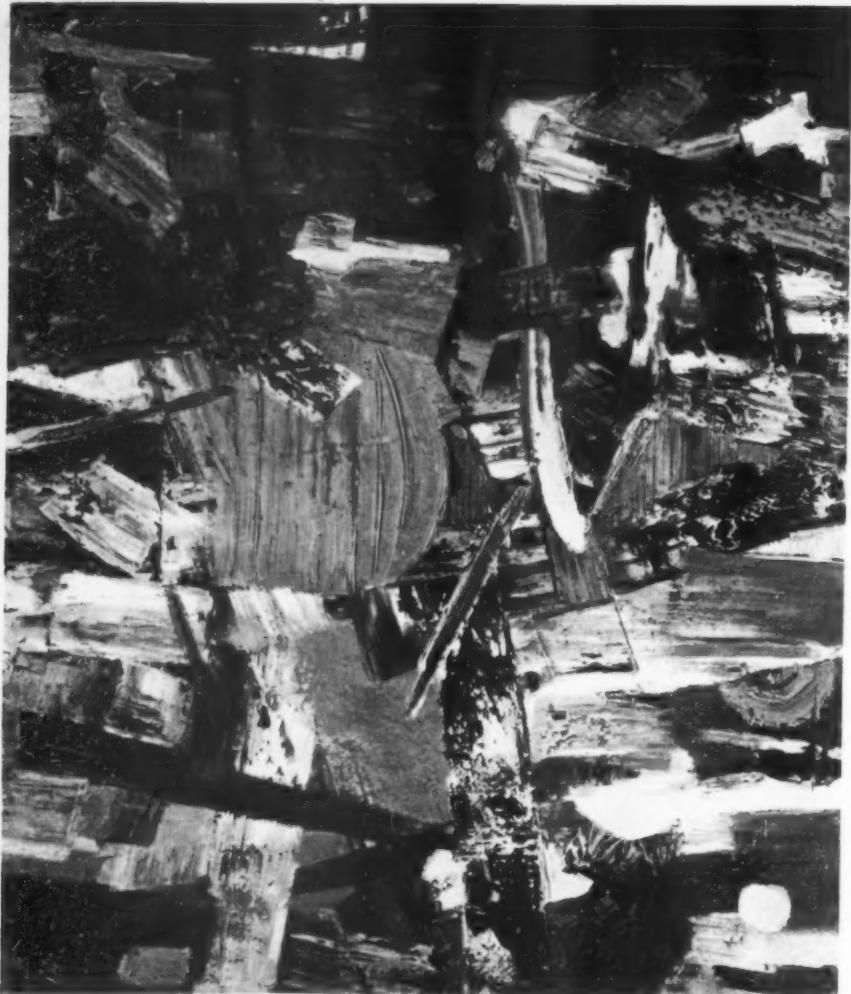
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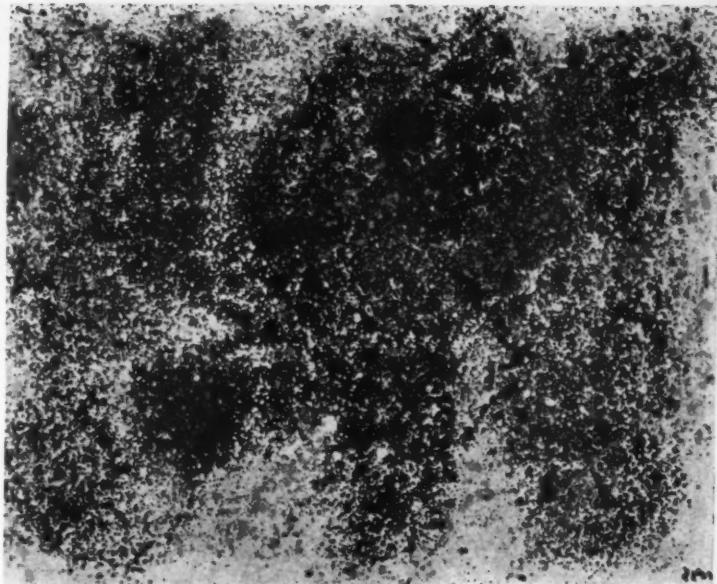
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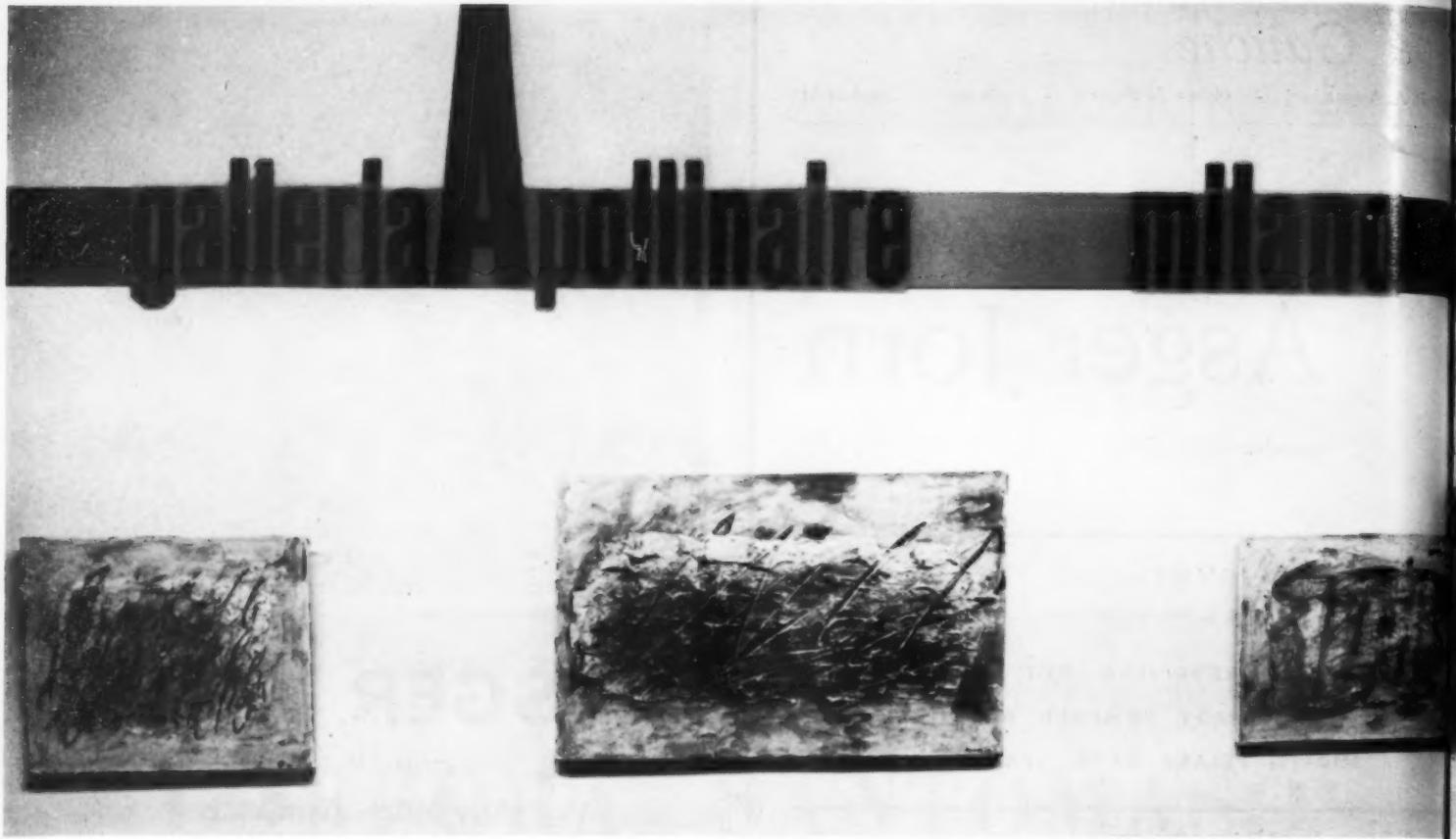
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Paul Klee

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Henry Moore
Ham Hill stone

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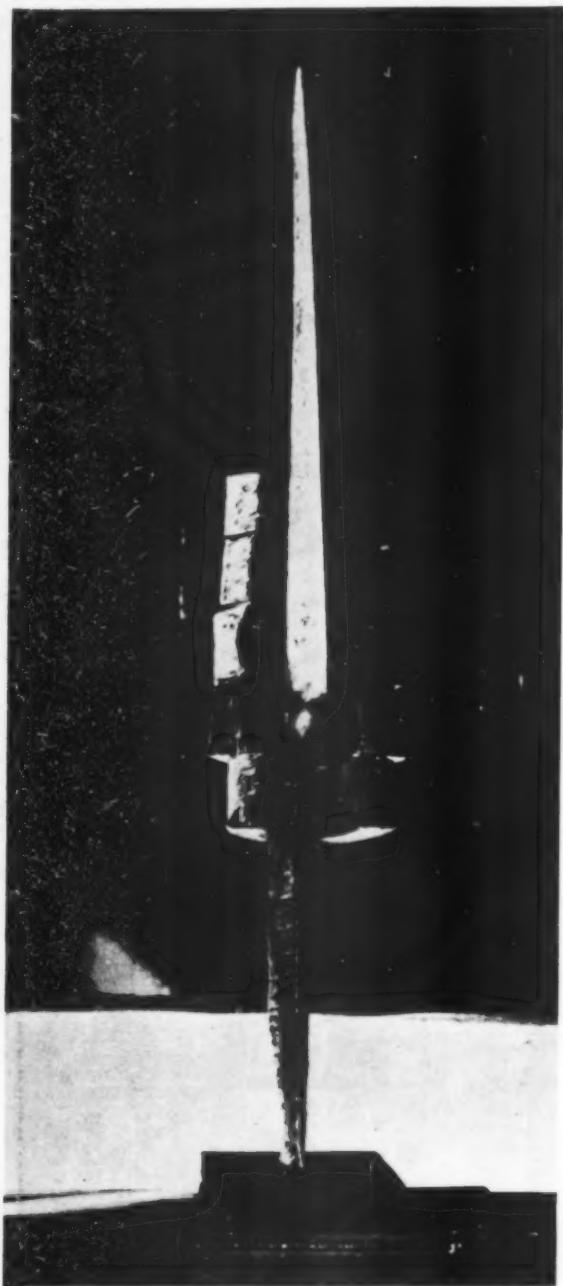
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14 juin - 3 juillet

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Alberto Burri: *Ferro 61*. (Courtesy Galerie de France, Paris.)

Par delà l'image et le symbole: Alberto Burri

Françoise Choay

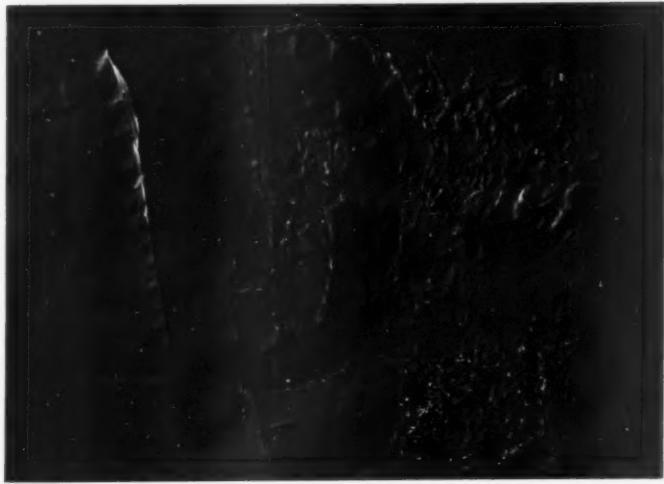
En 1956, la Galerie Rive Droite présenta à Paris une admirable exposition Burri dont personne ne parla. Les toiles de sac, chiffons et bois calcinés incorporés dans les tableaux semblaient au public parisien un scandaleux défi au bon goût et dont le bon goût précisément exigeait qu'on ne l'érigéât même pas en scandale. En 1961, la seconde exposition de Burri à Paris, à la Galerie de France, est un triomphe. Tel est le rythme actuel de la reconnaissance dans les arts. Mais il n'est pas prouvé pour autant que le public pénètre davantage cette œuvre trompeuse, qui séduit d'emblée par ses caractères extérieurs, semble presque se réduire à une réussite formelle et demeure cependant l'une des plus intérieures que les arts plastiques aient comptées au cours de la dernière décennie. L'exposition actuelle n'a pas la tenue de celle de 1956 et elle ne comporte pas que des réussites. Mais elle couvre huit années de 1953 à 1961. Elle présente ainsi l'intérêt de nous montrer le développement de l'œuvre et de la rendre ainsi plus facilement explicative, grâce à la fidélité à soi-même dont elle témoigne au travers de matériaux et de techniques très divers.

En effet la Galerie de France nous offre un véritable répertoire des matériaux que Burri a employé et des types de traitements qu'il leur a fait subir. La toile de sac couturée, rapiécée (toujours tendue sur un chassis de bois), tantôt laisse apparaître le fond par de larges déchirures (*«sacco 1953»*), tantôt se pare d'éléments empruntés à d'autres tissus (*«nero-rosso 1955»*), tantôt porte des traces de brûlures colmatées par de la peinture (*«nero 1956»*), tantôt enfin se borne à l'arrangement austère de ses pièces et de ses reprises (*«sacco grande 1958»*). Le bois se présente sous les deux formes qu'il a prises successivement chez Burri: grandes bandes minces de contreplaqué naturel agrafées sur la toile (*«grand legno rosso 1957»*) et panneaux plus épais, aux mesures du chassis de bois sur lequel ils sont agrafés, enduits de noir et simplement troués de large cratères irréguliers (*«legno nero 1961»*). Le métal sous forme de larges feuilles où la soudure a remplacé la couture, est représenté par quelques pièces d'une grande qualité telles *«ferro 1961»*, *«ferro 1959»*. Enfin nous trouvons la matière plastique uti-

lisée en feuilles presque rigides (*«plastica 1960»*, *«nero plastica 1961»*).

Quels sont les caractères communs à tous ces «tableaux»? On notera tout d'abord que la peinture en est parfois complètement absente et toujours d'un emploi limité. Elle sert essentiellement à assurer l'unité des surfaces qu'elle recouvre, à isoler des éléments qui ne peuvent être individualisés autrement (par exemple par le soulèvement d'un plan), enfin à mettre l'accent sur une zone privilégiée. La peinture est également utilisée pour dénaturer les matériaux employés, en les revêtant d'une sorte de chape anonyme, comme par exemple dans le *«legno nero 1961»* où la nature du bois est niée par une épaisse couche de noir. Enfin elle peut servir à colmater un trou créé par la combustion ou prendre elle-même la valeur d'un accident, comparable aux déchirures des toiles: dans ce dernier cas elle est rouge. Mais on notera qu'au fil des années l'emploi frappant et parfois un peu facile du rouge chez Burri, s'est fait plus rare, sans toutefois complètement disparaître comme le prouve *«ferro 1961»*, avec la lèvre vermeille de sa large blessure horizontale. En ce qui concerne les autres matériaux utilisés par l'artiste, il est remarquable, qu'ils ne soient jamais bruts, mais élaborés et résultent toujours de l'industrie humaine. (La seule exception réside dans les panneaux de bois épais, mais on peut considérer que leur caractère naturel est oblitéré par l'enduit noir qui les recouvre.) Ces matériaux (toile, plastique, plaques de fer rouillé) sont médiocres, humbles même, et s'ils se réfèrent toujours à un faire humain préalable, c'est sous forme de matière, mais jamais d'objets finis: Burri utilise une plaque de matière plastique, une feuille de métal aux dimensions qu'il choisit, des morceaux de toile, mais jamais un sac ou une pièce d'automobile. Accordés aux matériaux, les éléments de liaison sont rudimentaires et jamais dissimulés. Ce sont des agrafes ou des clous pour river la toile et le bois ou le métal au chassis; à l'intérieur même des œuvres, ce sont à nouveau des agrafes, mais surtout ces sutures aux fils apparents et des soudures dont les formes sont liées par une continuelle dialectique.

Je voudrais en second lieu souligner la nature de l'organisation qui régit les «tableaux de Burri». On peut à leur propos évoquer le néo-plasticisme. En effet ils sont généralement composés de façon quasi-géométrique par un jeu de surfaces plus ou moins carrées ou rectangulaires, bien différenciées que ce soit par la couleur ou par la matière : les toiles de sac par exemple sont construites à l'aide de pièces caractérisées par des tissages différents. C'est une même esthétique du ciseau qui découpe les morceaux de toile, de contreplaqué ou de fer. Il faut de même considérer les panneaux de bois troués tel «legno nero 1961» comme relevant de la Gestalt la plus simple dans cette même tendance, les trous y représentant l'équivalent des sutures et des déchirures dans les autres œuvres. Quant aux taches et aux maculatures que l'on trouve fréquemment éparses chez Burri, elles n'interviennent pas comme éléments autonomes, mais représentent seulement une certaine qualité du matériau qui est, lui, régi par une construction rigoureuse. De fait, le découpage est une exigence si essentielle à l'art de Burri que ses seuls échecs (présents aussi dans cette exposition) se produisent précisément lorsqu'il tâche à informer une matière trop plastique («nero 1953» ou «bianco negro 1960») ou encore lorsque les accidents enveulent complètement le tableau sans parvenir à se détacher sur un fond suffisamment structuré («negro rosso combustione 1957»).



Combustione E 4. 1960. 70 × 100 cm. (Photo Galleria Blu, Milan.)



Grande ferro E 59. 1959. 200 × 190 cm. (Photo Galleria Blu, Milan.)

En dernier lieu les œuvres les plus diverses de Burri ont en commun de laisser apparaître sur des fonds organisés avec rigueur une même catégorie de formes que l'on peut définir schématiquement sous le terme de traumatisme. Le cadre bien construit devient le théâtre (surprenant) d'une série d'accidents traumatiques. Ceux-ci peuvent prendre divers aspects. Il peut s'agir d'une blessure, laissée béante ou bien recousue, mais toujours perceptible, ou bien d'une brûlure qui même lorsqu'elle aura été colmatée par adjonction de peinture demeurera elle aussi irrémédiable. Burri est obsédé par un univers de déchirures, de coupures qui ne peuvent jamais tout à fait se refermer et ouvrent sur une bânce indéfinie : jamais la plaie ne laisse transparaître le mur sur lequel le «tableau» est accroché, la plaque de bois noir tendue sur le chassis est précisément destinée à éviter cette éventualité. (Mais



Ferro 58. 1958. 103 × 200 cm. (Photo Galleria Blu, Milan.)



Combustione bianco nero 60. 1960. 100 × 70 cm. (Photo Galleria Blu, Milan.)



Legno nero 61. 1961. 167 × 150 cm. (Photo Galleria Blu, Milan.)

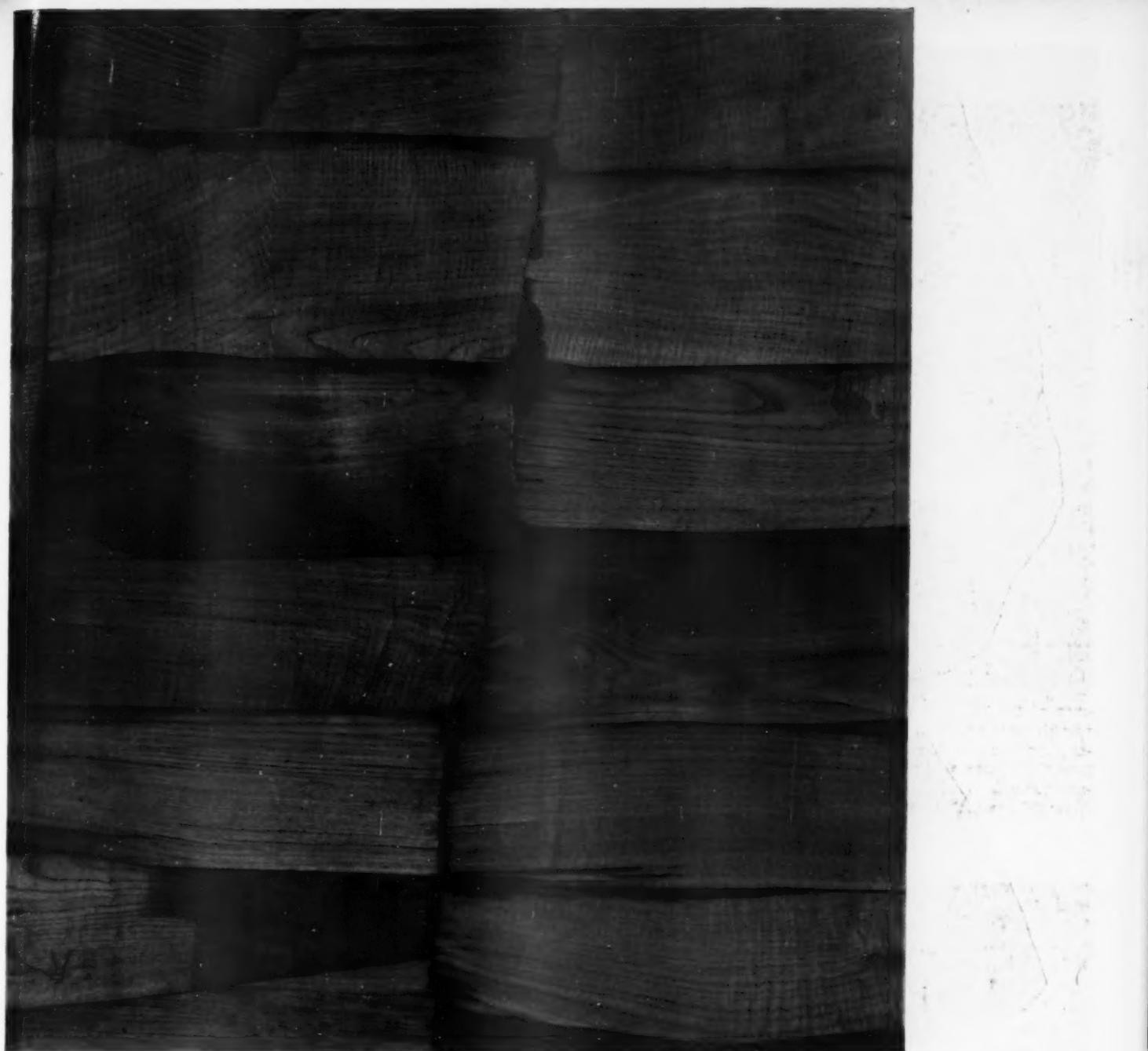


Nero legno 61. 1961. 166 × 115 cm. (Photo Galleria Blu, Milan.)

parfois au lieu de ce fond indifférencié on aperçoit au travers d'une ouverture quelque morceau de tissus inquiétant, le morceau noir luisant de «nero legno 1961» ou encore la bande blanche de «plastica 1960/61».

Le traumatisme par effraction dans la chair du patient est l'expérience de base du chirurgien. Burri l'a vécu physiquement avant de la reprendre dans sa peinture où à nouveau le traumatisme devient fondement puisque c'est autour de lui et à lui que s'ordonnent et se subordonnent les éléments du tableau. Avant de chercher à en pénétrer plus profondément la signification, nos analyses précédentes nous permettent maintenant de réfuter un certain nombre de contresens auxquels l'œuvre de Burri a donné lieu. Tout d'abord celle-ci a été bien souvent taxée d'esthétisme. Le reproche est aussi superficiel que lorsqu'on l'adresse à la peinture de Tàpies par exemple, mais il est davantage fondé dans les apparences puisque le «tableau» obéit effectivement à une solide structuration formelle à propos de laquelle nous n'avons pas craint dévoquer le néo-plasticisme. Mais cette Gestalt n'a pas d'autonomie ni de valeur propre. Son rôle de subordination consiste en fait dans un contrepoint qui intensifie encore l'acuité des blessures et des déchirements. Burri ne doit pas davantage être attaché à Schwitters et considéré comme l'héritier du mouvement dada: le caractère obsessionnel de son œuvre prouve assez qu'il ne faut chercher chez lui ni le jeu gratuit, ni la révolte en soi et pour soi, ni le nihilisme et la recherche du scandale. La pauvreté des matériaux employés par Burri le fait aussi quelquefois placer aux origines du récent mouvement qualifié néo-dada outre atlantique et néo-réaliste en Europe: mais nous avons vu que le peintre italien a refusé l'allusion au monde des objets manufacturés et qu'il ne s'intéresse pas aux «choses» de notre univers quotidien.

La vision de Burri se désintéresse du monde pour se préoccuper essentiellement de l'homme, l'homme de la culture. Cette dernière en effet est doublement présente, à la fois tournée en dérision par le choix des matériaux, mais aussi exaltée par leur savant et magistral agencement. Sans doute seul un artiste méditerranéen pouvait-il ainsi, au sein d'une problématique tout autre maintenir l'affirmation des valeurs traditionnelles de l'Occident. Celles-ci en effet ne sont pas niées, mais conservées (et c'est là le paradoxe admirable de Burri) à l'intérieur d'une interrogation qui ne les met pas en question, mais les confronte à un autre type d'expérience où l'homme est vaincu et non plus triomphant. Burri est pleinement convaincu de l'efficacité intellectuelle de l'individu humain, mais seul l'obsède le scandale de sa vulnérabilité. Toute l'œuvre de Burri est une méditation sur la blessure, la mutilation, la bénace.



Legno 617. (Courtesy Galerie de France, Paris.)

incolmable des plaies humaines comme celle de Wols, par d'autres moyens, avait été une méditation sur la temporalité et la déréliction.

Nous sommes ainsi conduits à poser le problème du symbole chez Burri. On pourrait en effet être tenté d'accorder une valeur symbolique à ces déchirures, ces sutures sommaires qui seraient destinées à représenter le sadisme humain, mais aussi la blessure qu'implique pour l'homme le fait même d'exister. Mais par définition, le symbole est objet, positif et précis, et cet objet implique une distance par rapport à la chose signifiée. Or les cratères percés à la lampe dans la toile ou la matière plastique, les lèvres de métal soudées au chalumeau ou les ouvertures suturées à l'aiguille ne sont pas des objets, ce sont les reliquats surprenants d'une action encore jamais tentée dans un semblable contexte. Et l'on ne peut pas davantage considérer l'œuvre de Burri comme faisant appel à la métaphore. Car celle-ci implique aussi entre l'image et le signifié la distance qu'elle comble précisément par son imprécision: s'il faut lui refuser la qualité d'objet quoi de plus net néanmoins qu'une blessure ouverte par le ciseau de Burri, quoi de plus précis que le contour d'une des brûlures infligées par sa lampe. En fait, il y a chez Burri adéquation parfaite du contenu et du contenant, de la forme et de sa signification. (Et sans doute cela se réalise-t-il par la valeur du geste qui implique une expérience et récuse image comme objet.) La béance et le déchirement dans un «tableau» de Burri sont la béance ou le déchirement.

Pour Burri (après Wols dont il est tout proche, même si l'un utilise un certain constructivisme tandis que l'autre rejette radicalement tout rationalisme dans l'élaboration du tableau) la peinture devient le moyen de redécouvrir des faits humains fondamentaux et qui avaient été oubliés par les mots et enfouis sous les langages. L'opacité de ces faits a d'ailleurs fait échapper la pensée contemporaine. Mais il n'est peut-être pas plus facile au peintre de se débarrasser des clichés, qu'au philosophe qui dans son effort doit faire appel à l'histoire et à la philologie. Et même si le tableau est saisissable directement par intuition, du moins exige-t-il du spectateur à son tour, une conscience préparée. Mais alors les retrouvailles, devenues découvertes, ont une puissance de choc que l'analyse philosophique n'atteindra jamais. C'est ce que prouve encore une fois l'exposition de la Galerie de France. Elle nous montre aussi qu'il est difficile de parler d'une évolution de Burri entre 1953 et 1961. Il lui arrive de découvrir des matières nouvelles comme le plastique qui se prête à la fois au traitement par plaques et à une véritable torsion sous l'action de la chaleur. Sans doute aussi tend-il plus systématiquement à l'austérité, se bornant parfois à l'emploi d'un seul matériau, réduisant à l'unité le nombre des soudures, et surtout éliminant de ses «tableaux» le rouge trop métaphorique. Mais finalement à travers ces huit années c'est une même obsession que Burri n'a cessé de peindre — aujourd'hui pas différemment d'hier, mais avec la même lancinante efficacité.



Eduardo Paolozzi: BE 5. 1961. Bronze, unique cast from wax original. Height 55 in.
(All photographs courtesy Mr. and Mrs. Arnold Maremont and the Institute of Design, Chicago.)

Arnold and Adele Maremont have been acquiring the art of their time, on both sides of the Atlantic, for more than twenty years, and have managed in that period to assemble one of the most comprehensive and adventurous collections in the country. A selection from it of nearly 300 paintings, sculptures, drawings and prints have now been installed in Crown Hall at the Institute of Design, an elegant if austere unit of the famous Mies complex, the Illinois Institute of Technology. Apart from the pleasures of the installation, which is a sensitive interpretation in its own right, the architectural background becomes an object of interest because its purity of idiom both supports and collides provocatively with the exhibition. Few private collections reveal so dramatically the schism in twentieth century sensibility between order and chaos, a rationalist esthetic and the esthetic of accident, or between the technological and the brute. The wide range of styles represented is a tribute to the Maremonts' alert responses to the changing esthetic climate, and reflects an underlying principle of growth which has guided their collecting activity from the start.

Visually, the Institute of Design has effected some touching and fascinating contrasts, often by intention, but at times, it seems, by happy chance. These dispositions of art objects comment lucidly on the collection as a whole, and are thus worth pointing out. Against the baffle wall at the entrance bearing the legend of the exhibition stands an imposing and monumental Paolozzi head, a superb emblem of the sculptor's aristocratic disdain for the age of

The Maremont Collection

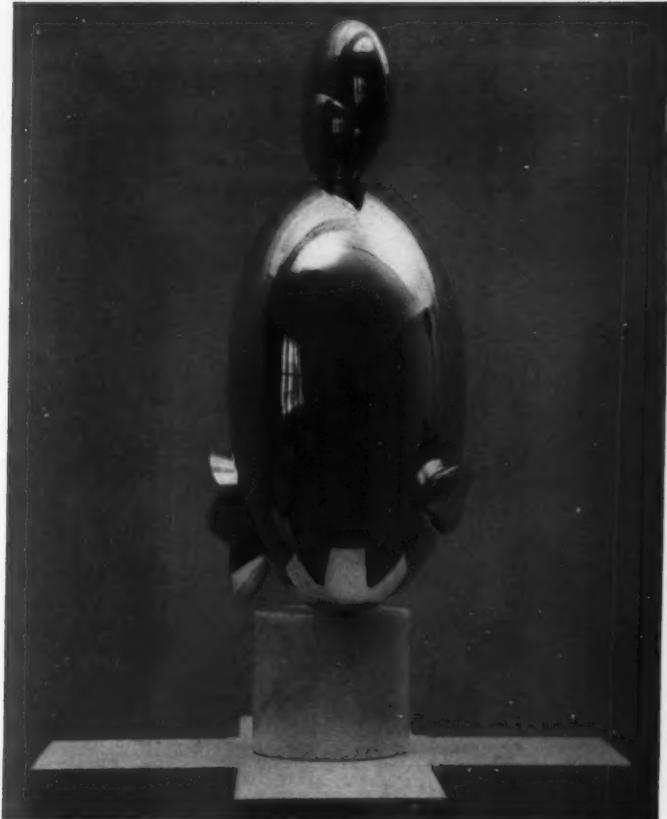
Sam Hunter

technology. Bronze impressions of mechanical lettering and some sort of rectangular, industrial pattern-forms make a lively interplay with a ripped and broken surface. Just around the corner from this wonderful machine-age bone-heap is its utter and complete antithesis: Brancusi's sculpture, "The Blonde Negress", a chaste perfection of polished bronze. Brancusi's exalting formalism acts as a fulcrum for the entire show, stemming the tide of the new "naturalism", whether in the neighboring forms of Paolozzi's torn and dishvelled automaton, the swarming debris of Mallory's large relief, or Tápies' more viscous and leaden surface, a powerful monody of sand-impregnated grays. Helping the magnificent Brancusi to stand off the "informalists", and forming an oasis of decorum by their close physical proximity, are Léger's "The Factories" of 1918, and such important Gris paintings as "Guitar", "Water Bottle", "Fruit Dish", and the collage, "The Marble Console". The latter is unusual in having a mirror fragment on its surface as well as the marbled wallpaper which was de rigueur in the period. Our esthetic distance from the "naturalism" of 1914 is measured by this wonderful painting. Gris later explained in a letter, rather as if he were expounding an elegant scientific theorem, that he had tested his created world by introducing a bit of "applied" reality into the painting.

Gris' gallant intellectuality seems far removed, indeed, from the dense, alternately desperate and ecstatic "materialism" which characterizes contemporary creations. Artists in this exhibition as different stylistically as Paolozzi, César, Dubuffet, Guston, Mallory,



Raymond Duchamp-Villon: Horse. 1914. Bronze. 15½ inches high.



Brancusi: Blonde Negress. 1926. Polished bronze. 15½ inches high.



César: L'Homme Berlinget. 1958. Welded Iron. Height 32 inches.



Picasso: Head of a Woman. 1909. Bronze. Height 16½ inches.



Juan Gris: *The Marble Console*. 1914. Oil and collage with mirror on canvas.
24 × 19½ inches.



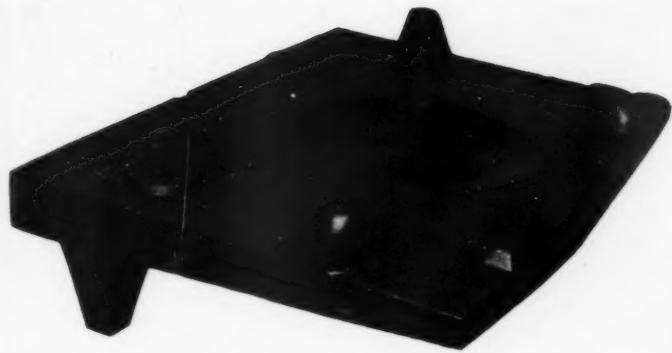
Braque: *Seated Nude with Fruit Basket*. 1925. Oil on canvas. 36 × 28½ inches.



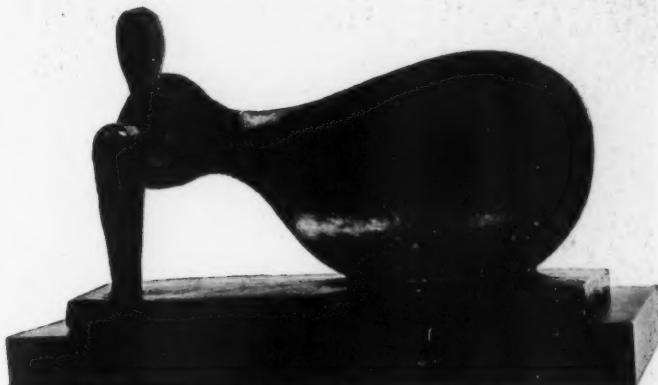
Juan Gris: *Guitar, Water Bottle, Fruit Dish*. 1922. Oil on canvas. 36 × 23½ inches.



Severini: *Crash*. 1915. Oil on canvas. 37¾ × 29¾ inches.



Noguchi: Night Voyage. 1949. Marble. 45 x 35 x 14 inches high.



Giacometti: Woman. 1929. Bronze. Length 17 inches.



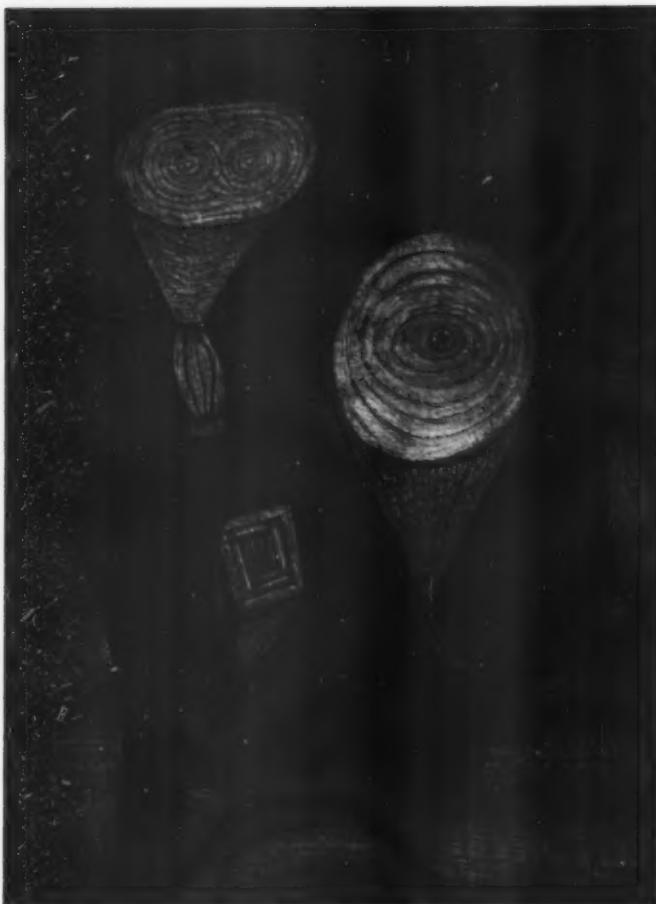
Laurens: Woman with Mantilla. 1915. Wood. Height 15 inches.



Dubuffet: Leaf collage. 1959. On paper. 26½ x 20 inches.

Tàpies and Appel—all represented by superlative examples—seem compelled to immerse themselves in a kind of sludge of brute matter, and then strike out bravely and half-blindly for an unknown shore. Their power is that they risk so much to achieve what Dubuffet has described as "the little miracle" of art. I have rarely seen this point made so vigorously in an exhibition, nor so sharp a contrast drawn with an intellectualizing past. Usually, these opposing types of expression are segregated in an exhibition, for they are scarcely compatible. In daily living, the Maremonts find it convenient to spread their paintings and sculptures among office spaces, country home and a town apartment, and the interesting clashes noted above are not so evident.

However, once the first shock of discord is absorbed, the classics of the past and the vital, chaotic explorations of the present begin to work subtle changes on each other. We can no longer describe

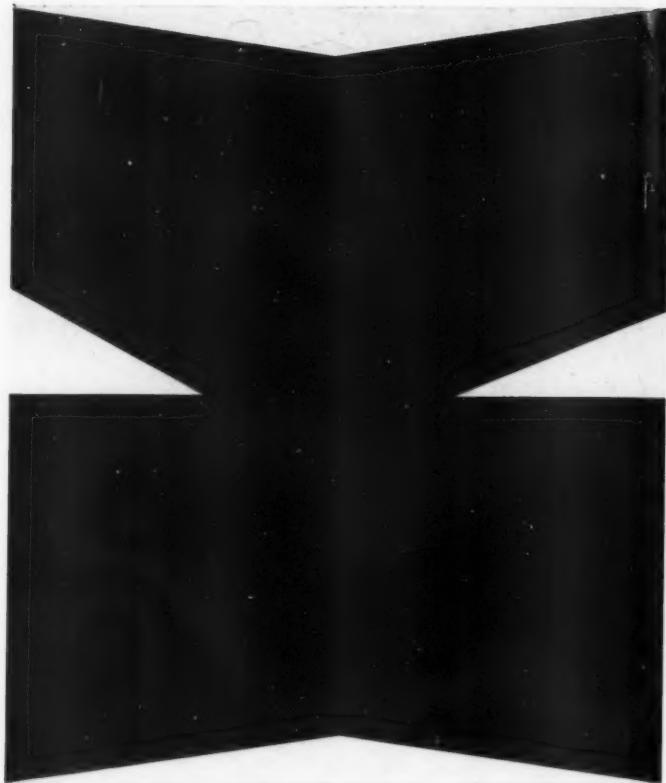


Klee: *Make Believe*. 1927. Oil on canvas. $22\frac{1}{4} \times 16\frac{1}{2}$ inches.

informalist and action painting, or comparable sculptures, in terms of brute matter or debris, for we are dealing now with an esthetically transformed, artistic means, quite as the cubists transformed their bald planes and lines by art. Inversely, the art of today calls forth even in the refined formalism of yesterday ghosts of expressive eruptions (behind Brancusi's efficient neo-platonizing are echoes of Negro sculpture and a sublimated savagery). Even more to the point, by way of supporting and sanctioning contemporary attitudes, are two early Giacomettis in a surrealist mood, and a grisly, dadaist pun by Miró, "Object-Painting", which prepares us for the Maremonts' fine construction by Robert Rauschenberg, the American neo-dada. One must note, too, that the contemporary works are not all one way; there are a number of definitive examples of hard-edge abstraction, including three first-rate Ben Nicolsions (among them the monotone construction "White Relief", an awesome exercise in chaste restraint), and paintings and sculptures by the gifted young Americans, Ellsworth Kelly and Edward Higgins. Kelly's purist strictures are modified by a nod (suggested to me by enveloping, jagged black forms) to Clyfford Still, and Higgins pays his respects to the libido as well as Vantongerloo.

The Maremont Collection is an embarrassment of riches. And it has the eccentric virtues, too, of all lively and personal collections, making it doubly difficult to describe systematically. I have tried to break down my own admittedly personal impressions into three categories: by the super-stars of historic twentieth century art; the most impressive examples of contemporary art, and those unusual finds, past or present, which add spice, vigor and individuality. The collection is far from eclectic, let it be observed, since the past is built mainly around cubism and Klee, and the present, around European and American abstraction. German expressionism, orthodox surrealism, neo-romanticism, or any of the many current varieties of neo-traditionalism have no place here.

Among the super-stars, I would put both the Gris paintings; the Léger of 1918, with three other later, excellent paintings by that artist contesting its claim; one of the best Mondrians of the 1938-1942 periods which is quite the peer of the celebrated "Trafalgar Square", or "Place de la Concorde"; a number of the fourteen Klee paintings and drawings, but in particular the mock-sinister "Make Believe" of 1927, with its somber richness of surface; Miró's savage "Human Head" of 1932, and a group of remarkable sculptures.



Ellsworth Kelly: *Black—White*. 1956. 38×44 inches.



Edward Higgins: *Untitled*. 1960. Height $40\frac{1}{2}$ inches.

Picasso's estimable cubist "Head of a Woman" is for me simply too familiar to see again with freshness, but I found Lipchitz' stone, "Seated Man with Clarinet I", a marvel of grace and cubist lucidity. The Duchamp-Villon study for his celebrated "Horse" has a more contemporary appeal than the final, large version, since it is close



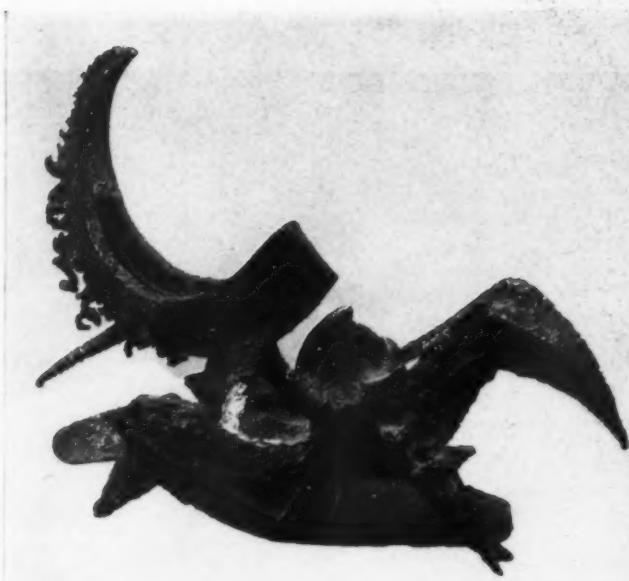
Fernand Léger: Factories. 1918. Oil on canvas. 27 $\frac{1}{4}$ x 21 inches.

to a sketch. Two superb Laurens are a revelation, and give me a vastly increased respect for an artist whom I had always considered little more than a minor episode of cubism. There is a handsome, polychrome stone relief, and the even more impressive, "Woman with Mantilla", a painted wood construction of 1915. The latter,

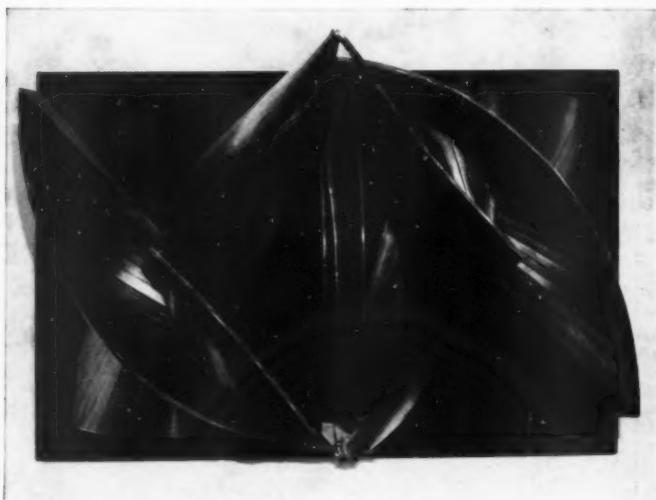
principally in blacks with painted, decorative white edging, is a brilliant tour-de-force in the cubist idiom, and shows impressive formal control despite its intricate and ingenious planer construction and rococo mood of artful gaiety. (It curiously anticipates the funereal, meticulous flotsam of Louise Nevelson's excellent, small



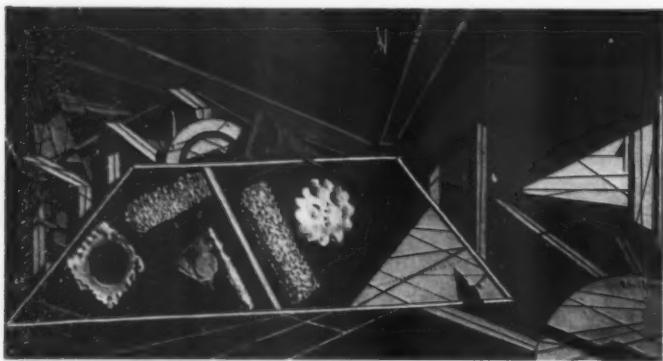
Robert Mallary: Sanctum. 1958. Relief, composition stone. 73 x 54 inches.



Theodore Roszak: Recollection of the Southwest. 1948. Brazed iron. 48 inches long.



Pevsner: Construction. 1944. Metal. 26 x 16 inches.



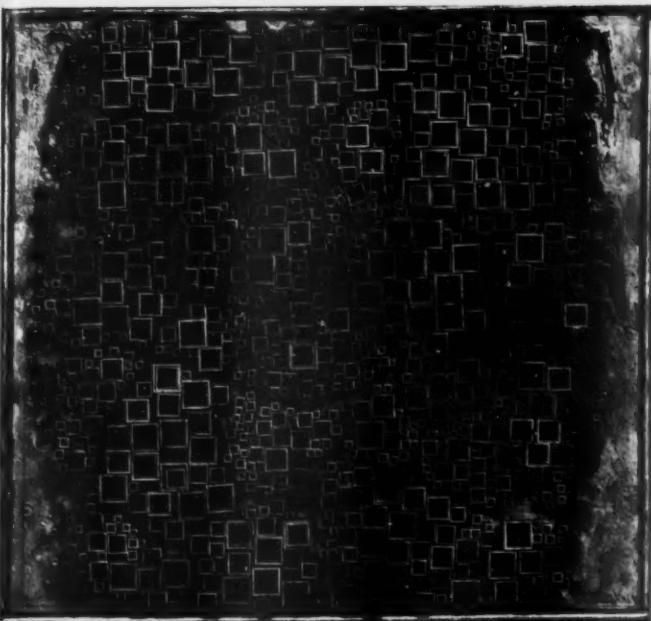
Chirico: Biscuits of Ferrara. 1916. Oil on canvas. 12 x 23 1/4 inches.



Burri: Grande combustione legno. 1958. 78 1/2 x 75 inches.



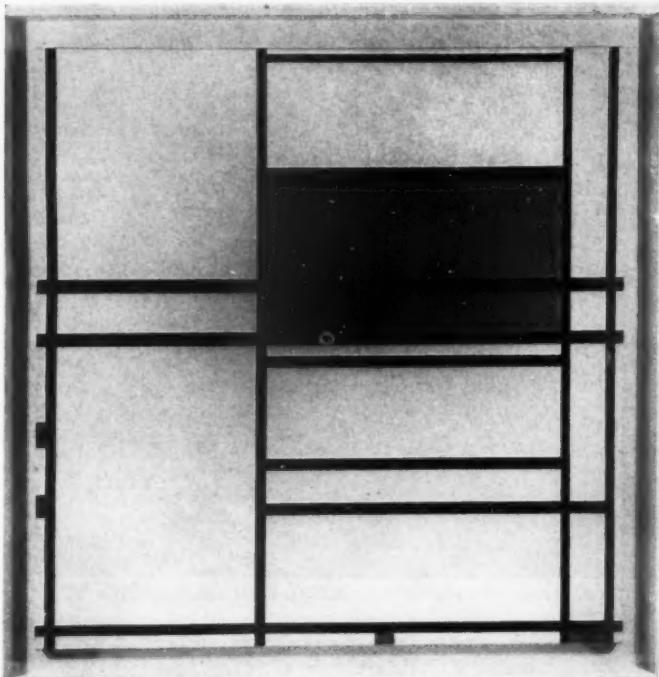
Millares: Homunculus. 1959. Oil on canvas. 63 1/4 x 51 1/4 inches.



Zoltán Kemény: *Seeker of Friendship*. 1956. Bronze. 28 x 27 inches.



Lipchitz: *Seated Man with Clarinet I*. 1919-20. Stone. 31 1/4 inches high.



Mondrian: *Square Composition, Red plus Blue*. 1938—1942. Oil on canvas. 39 1/2 x 39 inches.

construction.) I also found an admirable Braque figure of the "basket-carrier" type, a first-rate Severini (all energy and no sequins, as one would expect in a collection that almost everywhere rates strength above subtlety), a representative de Chirico still life of the metaphysical period, and a number of other worthy items selected from the best of the innovating decades in European modernism. One cannot help but feel that rather early in the game, however, the Maremonts' taste for the classics of modern art was subverted by the expressive urgency of contemporary forms. Their collecting energies obviously now go more and more into the art that is being made, shown and argued in our own time.

In scale and number, if not power, the examples of contemporary European and American art overwhelm the twentieth-century masters. I can do little more in the remaining space than list some of the more striking examples. A rather shaky generalization seemed to hold true: the larger, or more ambitious the painting or sculpture, the better. As examples, there were outstanding large works by

(continued on page 45)



Pollock: *Composition*. 1951. Oil on canvas. 30 x 54 inches.

Paris Notes

John Ashbery

The Galerie Charpentier offers a retrospective of 100 paintings by Jacques Villon. After sober, middle-of-the-road Post Impressionist beginnings he arrives at certain "preoccupations", such as the massed diagonals that striate the backs of "Les Hâleurs" (1908). The Self-Portrait (1909) and the portrait of Raymond Duchamp-Villon (1911) show him advancing into a mystical kind of cubism, a connoisseur of moods difficult and perhaps finally impossible to seize.

This ambition led him to the pure abstractions of the twenties, which may constitute Villon's most important accomplishment. For all their geometry, they are not so precise as they seem. They have not the clarity and confidence of Gris, nor are they so wickedly arranged, but they do have a sometimes confused spirituality which approaches the more ambitious idea of "abstraction" which we have today. They do not do all they attempt, but they attempt a great deal.

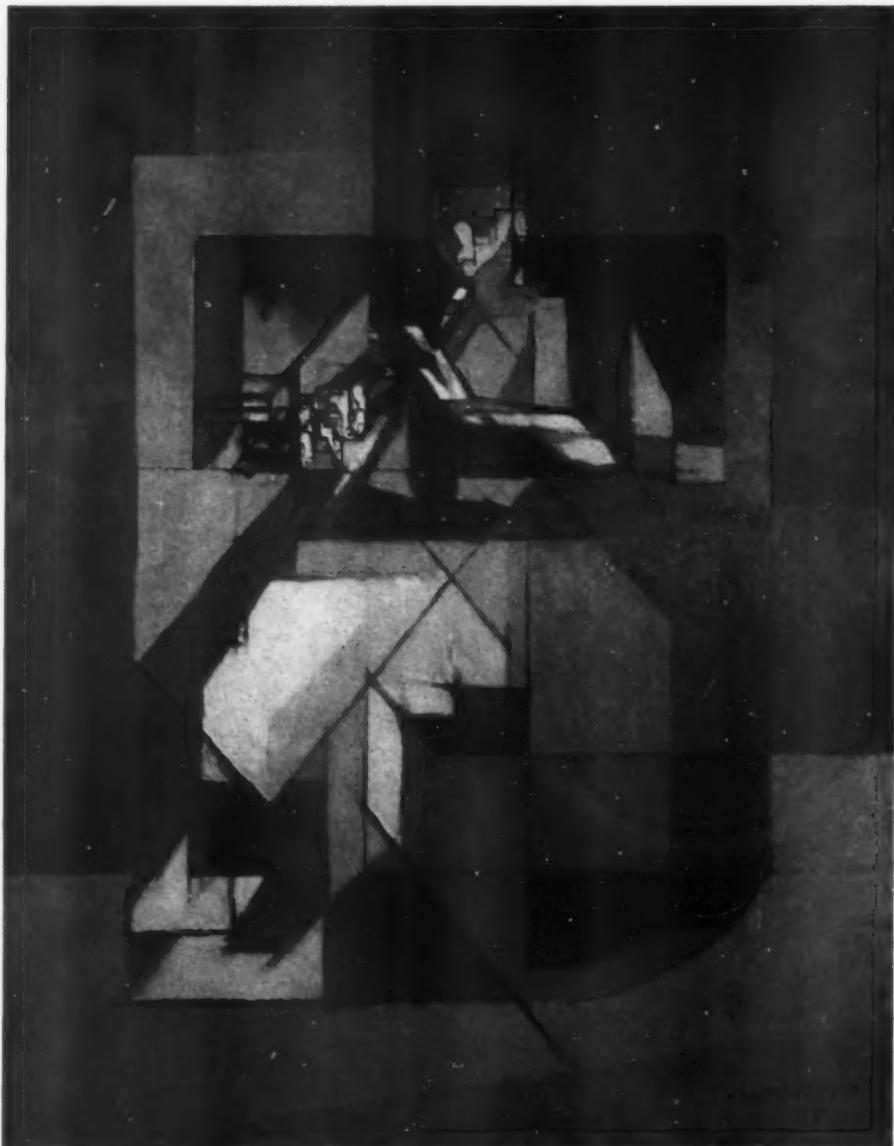
Neither his failures nor his successes are resounding. Among the former I would class the complicated prismatic landscapes of the forties, such as "Potager à la Brunie"—not because they are devoid of merit but because they have generated much of the tired "semi-abstraction" of today. This is perhaps unfair, since even when a Villon picture fails (often through needless ramifications and double-checking) it retains the charm of his cool metaphysical approach. The most successful pictures are those which he seems to have arrived at without having had to go and look for them. They do not look "built up" and they seem to have been painted in a moment of distraction.

These include "L'Architecture" (1931) and "Comédie" (1932) whose pithy imagery takes on a halo from the gentle, inspired painting; the fascinating abstract landscapes of the fifties (such as "La Ferme Normande") whose vague pastel squares seem generated from a black rectangle usually placed at bottom center; the brittle, brilliant "Caga à l'Oiseau" (1955) and the lightly tachiste "Icare" (1956). These works are refreshing and strange, with a spontaneity that is all the more effective coming from such a careful plotter as Villon.

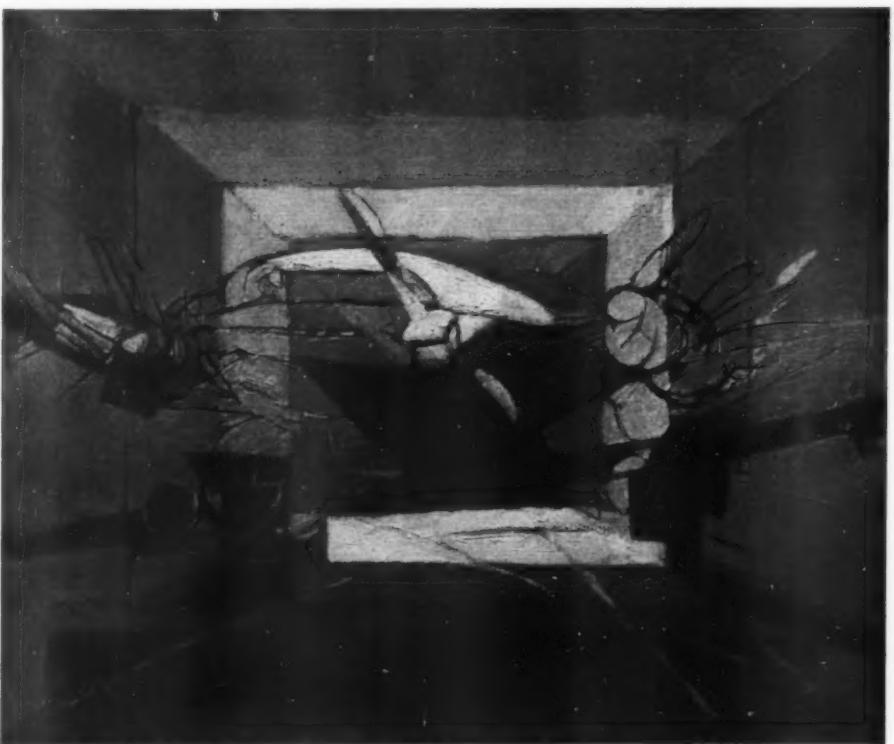
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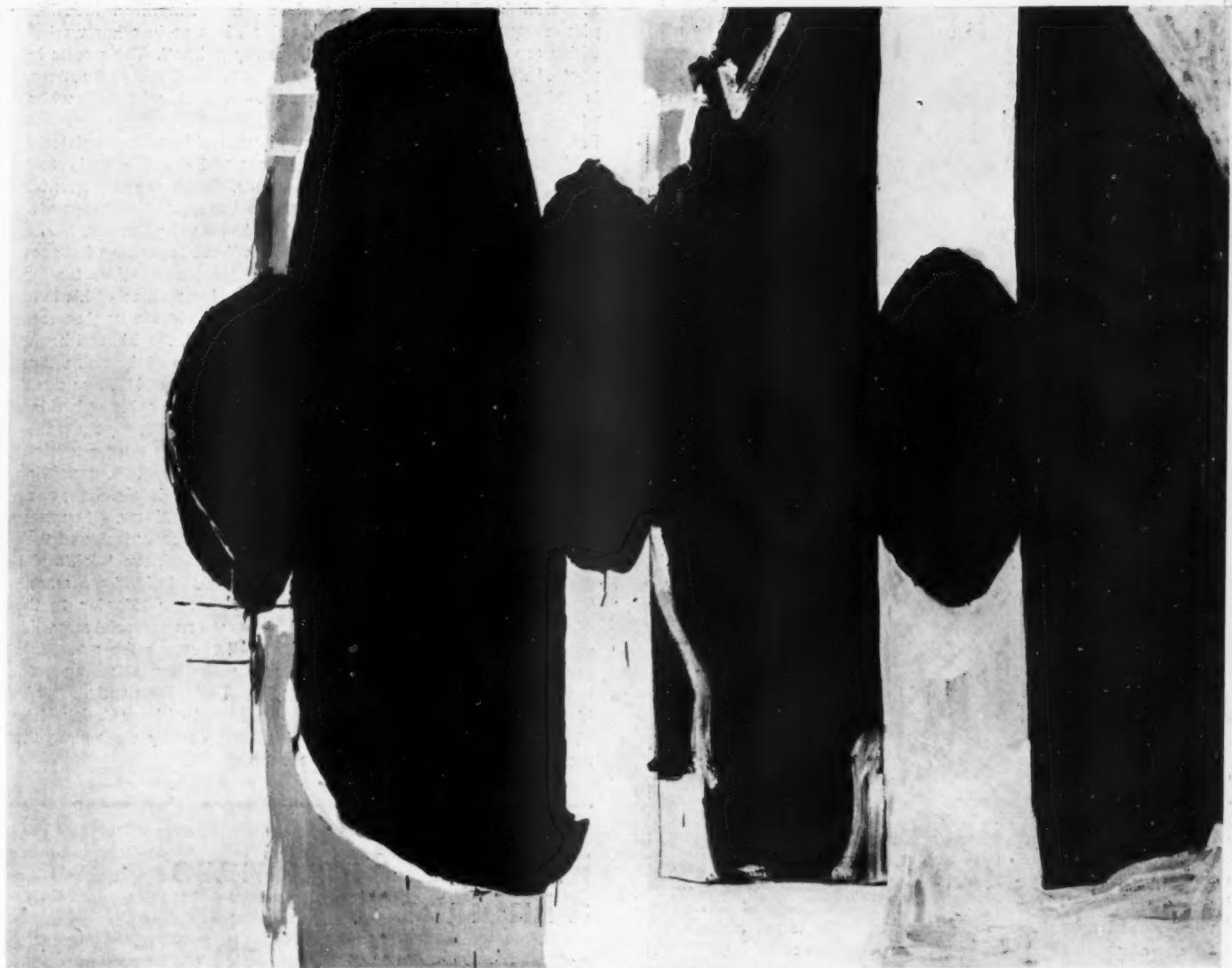
Le tampon noir. 1926. 92 × 73 cm.



Le Joueur de flageolet. 1939. 162 × 130 cm. (Photos courtesy the Galerie Charpentier and M. Louis Carré.)



Air-France. 1954. 38 × 46 cm. (Collection particulière, Paris.)



Elegy to the Spanish Republic, No. 58. 1957—1961. Oil on canvas. 84 x 110 inches. (All photographs courtesy the Sidney Janis Gallery.)

Robert Motherwell

Irving Hershel Sandler

Robert Motherwell is the "intimist" among the so-called Abstract Expressionists who achieved artistic maturity in the 1940's. The Bonnard of the inner world, he dares to make his most private sentiments the substance of his art while avoiding Expressionist extremes. In this, he is closer in spirit to the restrained hedonism of the French, Matisse for example, than to the Sturm und Drang of the Germans. Motherwell's canvases are distinguished by their discreet candor, austere sensuality, fastidious nonchalance—in a word, they are the issue of an aristocratic temperament. Even in the epic "Elegies to the Spanish Republic", his most public paintings, he does not fight in the propaganda trenches as did Picasso in "Guernica", but appears more involved with his subjective responses to Spain—The Lost Cause, the romantic projection of the California of his youth, the land of the courtier. The image of war in the "Elegies" is a ritual one, akin to the ceremonious and erotic violence of the bullfight; E. C. Goossen calls attention to the symbolic references in them, to "the phallus and 'cojones' of the sacrificial bull hung on the whitewashed wall". These pictures are eloquent funeral orations, passionate and tragic but avoiding unseemly emotional displays. They are influenced by Picasso's stately Synthetic Cubist paintings and collages but not by his brutal tortured figures of the 'thirties. Motherwell has also adapted Surrealist "automatism" but has rejected its excessive preoccupation with the grotesque. His pictures are improvisational, based on the free-associational notation of unconscious promptings, but not immoderately so. Chaotic impulses are censored by a discerning eye,



Painting. 1960. 84 x 95 inches.



Black and White. 1961. 78 x 164 inches.



The French Line. 1960. Collage. 30 x 23 inches.



Two Figures with Cerulean Blue Stripe. 1960. 84 x 109 inches.

schooled in Cubism. They are fused into simplified indefinite planes—quasi-geometric in the "Elegies", less so in other works—which are precisely adjusted and fluently painted. The poetic impact of these majestic silhouettes, at once emphatic and reticent, is enhanced by the colour sequence—terse blacks and whites varied with muted ochers, blues.

For some time now, Motherwell has alternated between registering subliminal events, as in his small collages and sketches, and dramatizing them, as in his mural-size canvases. Some seventy spontaneous pictures exhibited in 1959 were the introverted workings of an earlier, more public "Je t'aime" series. In recent paintings, he has again attempted heroic syntheses, but without sacrificing intimacy. He succeeds beautifully in combining these incompatible tendencies. Motherwell remains convinced of the importance of his inner experiences, but one senses more than ever before a tragic awareness of human vulnerability. In "Painting", 1960, the blurred brown central image, obese and ungainly, is suggestive of the soft underbelly of being. In "Black and White", 1961, 78" by 164", two swelling black arcs embrace to form an elemental "X" calligraph. They are sexually charged in a tender way, but the seemingly accidental drips thrown off by the right arm of the calligraph are portentous and fearful, and the fluid brown tentacles in the left, unnerving reminders of primordial progenitors. This work is simultaneously intense and relaxed, anxious, ironic, handsome and raw. (It appears to have been abandoned once, torn away and crumpled, and then salvaged.) These pictures, together with a luminous "California" and an erotic "Two Figures with Cerulean Blue Stripe" are among Motherwell's most poignant paintings. Two new "Elegies to the Spanish Republic", numbers 57 and 58, are not as powerful as earlier works in this series. In them, Motherwell reverses the procedure used in his other pictures and tries to make a past monumental image intimate. They tend to be overly self-conscious and nostalgic. Motherwell remains one of the most personal of New York artists; his autobiographical paintings at the Janis Gallery are among the most impressive to be seen this season.

Pitture di Santomaso a Lubiana

Giuseppe Marchiori

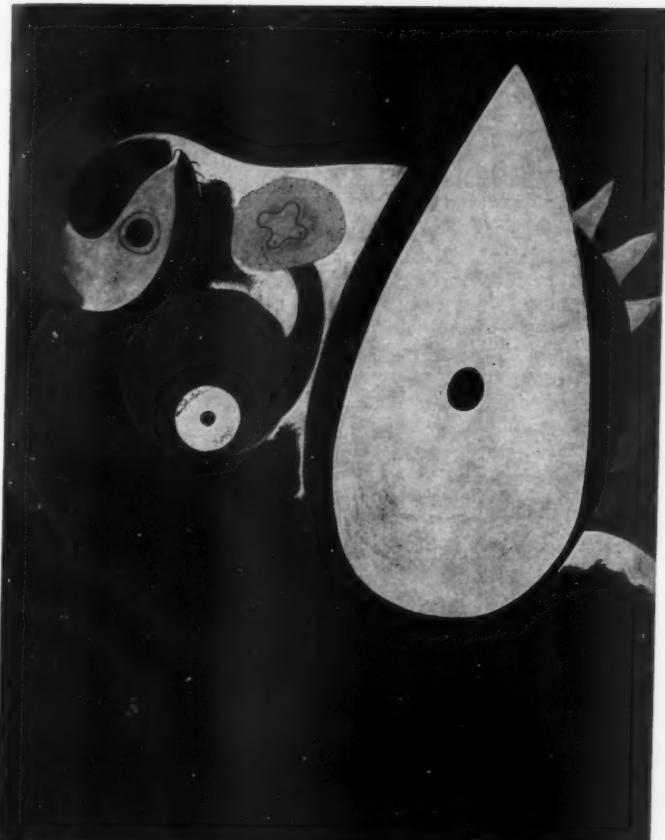
Più volte ebbi occasione di far la storia dell'arte di Santomaso, dalle sue lontane origini veneziane alla odierna maturità. Il presente comprende il passato sempre e in ogni caso. Una definizione della personalità dell'artista, oggi, riassume tutte le esperienze fatte e scontate. Con questo non si vuol dire ch'egli sconsigli o rifiuti le prove meno felici. Santomaso ha l'onestà di considerarsi nella sua verità storica, senza correzioni e senza infingimenti. La tendenza attuale comune a molti artisti è di apparire senza macchia, in una sospetta purezza di risultati e d'intenti. La purezza si limita troppo spesso ai propositi, ai nobilissimi propositi, più volte smentiti dai fatti.

Queste faccende di «costume» non riguardano Santomaso, che persegue certe idee molto chiare, senza lasciarsi confondere dalla dialettica acrobatica dei sofisti delle differenti sette estetiche. La sua poetica è molto semplice: partenza dalla realtà delle emozioni o dei sentimenti, compresi nel vasto arco degli eventi vissuti, come base insostituibile di ogni ricerca o espressione pittorica. Da una simile base sicura, Santomaso si avvia alle più spregiudicate e consci ricerche, senza confondere mai il procedimento tecnico fine a se stesso con la verità essenziale del linguaggio poetico.

I viaggi in Polonia e in Spagna, il soggiorno nelle Puglie, in questi due ultimi anni, hanno dato a Santomaso la certezza di essere sulla strada giusta con una lunga serie di poetiche conferme.

Le impressioni di vita raccolte in questi viaggi rappresentano un alimento necessario alla fantasia del pittore nel processo astrattivo dal dato immediato alla immagine lentamente scoperta. Santomaso non concede nulla all'automaticismo delle macchie e dei segni, agli effetti casuali. Tutto appare logico in lui e controllato, ai fini dell'unità ideale del quadro, in contrapposizione con la estrema anarchia di certa pittura moderna.

Santomaso controlla attentamente ogni parte della tela dipinta, attraverso velature e sovrapposizioni di strati più densi di colore, con una perizia che vorremmo dire artigianale. Soltanto attraverso



Miró: Human Head. 1932. Oil and collage on canvas. 32 x 26 inches.

(HUNTER: continued from page 41)

Tápies, Burri, Armitage, Millares, Mallary, Appel, Guston, Motherwell, Lipton, Roszak and Paolozzi. But the exceptions were also noteworthy: Noguchi's medium-size table-sculpture which is related to a well-known Giacometti surrealist tablet; a smallish Pollock of 1951, with a "painted" and manipulated quality of surface unusual for the period, and six excellent oils, collages and three sculptures by Dubuffet. Dubuffet's crowded corner of the gallery (a "meta-gallery", perhaps) was a transcendent delight, only equalled, and

in how different a manner, by the wide and elegant assortment of Klee, Zoltán Kemény and Joseph Cornell, each represented by two works, also came off especially well in an art where scale is hardly a factor.

Among the more personal contemporary choices in the collection are two lively Hundertwassers; an imposing sculpture by Toon Kelder; a vertiginous construction in canvas, string and wire by a young American girl, Lee Bontecou; sculptures by Hiquily and the American James Metcalf, both working productively, and diversely, in Paris under the still fruitful influence of surrealism; three of Jacobsen's enchanting "poupées", occasional sculpture, perhaps, but with an impressive formal gravity supporting their outward wit; a mysterious geometric abstraction on corrugated cardboard which shifts its combinations of form and colour with the observer's movements, by the Israeli artist, Agam; and, finally, two delicate, large collages by Gwyther Irwin. While most of these artists are familiar enough to those who follow international exhibitions and publications, only a few have found their way into American collections. In Chicago and the middle west, their names would draw blank and uncomprehending stares. It is characteristic that the Maremont Collection is thoroughly international, continually responsive to the "new", and yet refreshingly independent.

It would be pretentious to revive the tired word courageous for two such restless, peripatetic collectors, who live and breathe the international atmosphere of art, and who are as oriented to New York, Paris, London, Zürich, Milan, Munich, Düsseldorf and Madrid as they are to Chicago, although artists of their region are also generously represented in their collection. Yet, it does seem significant that the exhibition has been installed in the galleries of a school of modern design rather than in the hallowed halls of the Art Institute of Chicago, which has increasingly in recent years identified itself with a depressing, beaux-arts traditionalism. With a few notable exceptions, the patterns established by the dedicated Museum of Modern Art in New York of championing, buying and in a sense actively shaping the art of our time has not taken deep root elsewhere in this country. With the growth of American power and affluence, it is the private collectors of advanced art—and their number has risen breathtakingly—who are replacing our lagard, equivocating museums in the role of taste arbiters, and who are the mainstay of the progressive artist and his dealer. The Arnold and Adele Maremont Collection testifies brilliantly to the remarkable growth and the creative promise of committed private patronage in America.

cotesta coscienza del valore dei mezzi impiegati, si può raggiungere una immagine valida nella unità del tessuto pittorico. È la luce di uno spirito riflessa nella luce del colore, che, malgrado l'attuale accentuazione drammatica, conserva finezze e raffinatezze tipicamente venete.

Alle raffinate armonie, alle preziose sequenze di temi coloristici, svolti con impareggiabile virtuosismo, Santomaso, per affermare la propria indipendenza, anche da un vicino passato, ha sostituito un impeto, un calore drammatico piuttosto inconsueti nella sua vena di lirico.

Ma questa drammaticità dipende da una più sicura coscienza di se, e dalle reazioni di fronte a fatti imprevisti, a eventi, che lo hanno trascinato in uno stretto rapporto con l'ambiente, in cui gli capitava, in quel momento, di vivere.

Ambienti di Polonia e di Spagna (e questi ultimi con influssi profondi sulla visione dell'artista): ambienti antichi di Puglia, in un viaggio nel tempo, che ha per tema: cicale e cattedrali. Il senso della stagione si lega alle architetture bruciate dal sole, alla candida irrealità dei trulli, in un paese fiabesco, insospettato e incredibile.

Santomaso si vale degli apporti linguistici di certa pittura moderna, persino di quella informale, ma dominandoli o trasformandoli (il che è lo stesso), in funzione di quella poetica, che tanto bene lo definisce, che lo rivela nella sua essenza più segreta.

Gli appunti, acquarellati, disegnati, a tempera, a inchiostro, hanno il senso dell'attimo di una insostituibile esperienza, che sarà poi espressione compiuta nelle pitture grandi e piccole, attraverso una lenta elaborazione, che non spegne mai la freschezza della prima impressione.

Il potere di evocazione del «meraviglioso» anche nella comune realtà quotidiana si afferma nell'immagine forte e decisa, che non si stempera mai nell'anonima ricerca di tendenza di carattere informale. Santomaso ha saputo guardare alle fonti della cultura artistica moderna, e anche alle esperienze in atto, ma con la libertà che gli permette di distinguersi individualmente, come una personalità originale, ben riconoscibile pur nell'affollato e confuso campo internazionale. È inutile pretendere da lui quanto non gli sarebbe possibile dare senza tradire la propria verità. Le sue proposte pittoriche sono vitali perché sono vere.

Tropo semplice? A prima vista, sì. Ma nel caso odierno, il caso dell'onestà sembra un pretesto molto astuto per raggiungere certi fini.

Invece Santomaso si sforza di raggiungere una condizione di chiarezza spirituale, che gli consente di manifestarsi attraverso le cose e nelle cose stesse della natura e del mondo, trasformata in immagine.

Il tempo corre sugli itinerari di questi viaggi assolutamente necessari, e Santomaso compone su quanto ha veduto e vissuto la trama nascosta dei sogni, l'appello della memoria. È un contributo sempre più positivo alla pittura del nostro tempo: un contributo che deve estendersi in una prospettiva più vasta per rispondere a tante domande angosciate di uomini, capaci di credere ancora nella poesia.

Santomaso lo sa: e i suoi viaggi si dirigono, alla fine, verso gli altri. Senza il consenso di una società, i viaggi della fantasia diventano sterili e stravolte fantasticerie di ossequi dell'io.

Con la sua pittura, Santomaso rompe il cerchio della solitudine, alla ricerca di una verità accettabile da tutti gli uomini.



Brown, Black and Red. 1960. Mixed materials on canvas. 102 x 77 inches.
(Colour reproductions courtesy Martha Jackson Gallery, New York.)

Antonio Tápies

Dore Ashton

Compared with oil paint, sand is a lifeless, hermetic, light-rejecting material. It is to Antonio Tápies' credit that he knows the weight of sand and has used it to produce a grave monumental image.

Tápies' conscious interest in the nature of materials has not always resulted in the arresting imagery of his recent paintings. In the past, his cement-like masses, scored or corrugated, often suggested the solids of this world mimetically defined. Crusts and cracks and mud-flats and bullet-riddled walls too readily presented themselves. Critics were able to lean too easily on Tápies' national heritage: the caves of Altamira; the romanesque Catalonian fres-

coes on view in his city Barcelona, and the proverbial Spanish earth. It is natural that when Tápies discovered these arid materials, so congenial to his sober temperament, he was completely absorbed by their textures, their weight, their heavy intransigence. Many years have passed. Tápies now is so intimately acquainted with the properties of his materials that he appears able to detach himself from their materiality.

The mournfully elegant recent paintings exhibited at the Martha Jackson Gallery show Tápies using the same materials—sand, stone dust and latex paint—so dexterously that the abstract imagery is



Purple. 1960. Mixed materials on canvas. 51 x 63½ inches.

now complete in itself. Rotted fields and ancient walls give way to a vision that is in essence abstract. Relationships of small to large, thin to thick, finite and infinite, establish themselves first. Only then does the mudness of mud and the sandness of sand make itself felt.

I think particularly of "Architectonic", a gigantic painting in rich chocolate browns, thin and almost translucent below, deepening at the center and invaded by a grayish apron from above. A thickened matrix of gray cement at the summit hangs poised, a grand reminder of the closed and perilous world Tápies envisions. It serves, too, to give by contrast the depth and chromatic range of the browns below.

With his freer attitude toward his materials, Tápies has found it possible to introduce more colour. Not the siennas, grays, taupes and ochers that call him back immediately to the earth, but rich reds and purples unknown to unmolested nature.

Colour in turn seems to open the way to variety in composition.

Contrasts between thin and thick layers are matched by contrasts between geometric shapes and loosely running, lava-like formations. Tápies' use of geometric symbols is increasing, as is his intellectual play around the idea of symmetry. To the sensuous disposition of gritty materials he adds conceptual elements that take him away from earlier essays in pure material manipulation.

From Tápies' initial assimilation of Miró and Klee, some pretend to see an uninterrupted symbolic line. True that before 1952, or thereabouts, Tápies compiled specific symbols, some lifted directly from his compatriot Miró. But his earliest sand paintings definitely excluded any but the most elemental associations. He rid himself of surrealist and symbolist memories thoroughly, in order to enter wholly in the adventure Dubuffet had already embarked upon.

He has not gone back. Associations are still elemental. The materials still resist intrusions of symbolic character. Yet, by following with the greatest attention the course of his own inspiration, Tápies has indefinitely, but without question, arrived at an imagery that transcends the means used to get it.



Peinture. 1947-48. (Photo Galerie André Schoeller Jr., Paris.)



Couple au clair de lune. 1961. 165 × 122 cm. (Galerie André Schoeller Jr., Paris.)

Pour une grenouille peinte par Rebeyrolle...

Michel Courtois

C'est une des grandes consolations de la vie d'artiste que d'imager la mine d'un des premiers détracteurs de l'art abstrait, disons de 1910, encore vivant ou revenu sur terre et entendant dire en 1961 devant une toile récente de Rebeyrolle : Enfin, un «figuratif» d'envergure ! Précisément au moment où certains amateurs du Rebeyrolle d'il y a dix ans commencent à trouver — à tort — qu'il flirte par trop avec le non-figuratif, ou l'abstrait, ou l'informel ! Se représenter l'air navré de ces derniers n'est pas non plus un mince sujet de délectation !

Tant il est vrai que la meilleure peinture ne se laisse pas si facilement étiqueter et que «Les nouveaux peintres, on ne les siffle pas comme des chiens» (Daniel Anselme, dans la préface du catalogue d'une des expositions de Rebeyrolle en 1958). Quand on commence à s'habituer à une certaine image qu'elle nous propose, et que l'on peut se complaire à reconnaître, quand on commence à la voir avec un œil plus très neuf, c'est-à-dire avec un très mauvais œil, la peinture heureusement change, et il est temps qu'elle change, pour tout le monde. Elle ne change d'ailleurs que d'aspect, pas d'essence, et qui juge sur les apparences, c'est bien connu, est mauvais juge.

Les apparences c'est le Rebeyrolle de la Ruche, cheval de bataille de la jeune peinture d'après-guerre, le peintre d'abord picassien, des chaises dans l'atelier de 1947/48 (réalisées à 21 ans !), puis très réaliste, avec la sensualité de Courbet et la virulence de Soutine, des paysages, des natures-mortes à la palette ou à la chaise de paille, des agneaux morts, des chevreux et des personnages au chevreau de 1952/53, aux moutons et aux brebis de 1956. Apparences encore classiques qui laissent déjà percer un souci constant d'expression directe de l'essentiel : la vie, la vie mordue à pleines dents, la vitalité qui traverse les formes de la nature et les êtres, une vitalité truculente et drue, sauvage très souvent, qui va s'affirmer.



Grenouille. 1960. 60 × 105 cm. (Galerie André Schoeller Jr., Paris.)

firmer avec une intensité de plus en plus forte, dans de grandes toiles comme «La pluie et le beau temps» de 1958, les torses de femmes, les paysages bouillonnants (à la Galerie Saint-Germain), les grands personnages qui semblent s'envoler dans le ciel, s'imposer, comme «le fumeur» avec une présence abrupte, ou fusante comme dans ses crapauds, de l'exposition de 1959 (à la Galerie Creuzeval) et jaillir en toute liberté dans ses derniers tableaux et gouaches, couples sur un lit ou dans la nature, au clair de lune, grands paysages à l'écriture tourbillonnante, de 1960/61 comme celui du Salon de Mai de cette année (une rivière à truites) ou grenouilles, prêtes à sauter de la toile comme mues par un ressort, ou à disparaître dans l'eau glauque ou l'herbe fraîche.

Sur ces apparences, réalistes, puis plus expressionnistes, et enfin quasiment informelles pour des yeux superficiels, repose en fait, uniquement sur ces apparences, et non au-delà, le ridicule dualisme figuration-non figuration, abstrait-figuratif, formel-informel, qui a suscité trop d'inutiles polémiques, jeté la confusion, déchiré la peinture en deux blocs antagonistes, et détourné trop souvent l'intérêt de notions proprement picturales, pour l'entraîner sur des voies de garage. Comme si la peinture n'était pas, plus ou moins, toujours figurative, figurative d'autre chose, autrement, avec d'autres moyens, selon les propos et les tempéraments, analytiques ou synthétiques, paisibles ou lyriques, impressionnistes ou expressionnistes, voilà tout.

L'amateur 1900, ou celui de 1950, qui s'est forgé de Rebeyrolle et d'autres une image toute faite, confortable et commode, étaient seulement trop attachés à l'aspect étroitement représentatif de la figuration, et voyaient par le petit bout de la lorgnette, celui de la sacro-sainte anecdote, qui a fait tant de mal à l'art depuis la renaissance, et n'a jamais constitué le sujet ou le thème de la bonne et de la grande peinture. Est-ce l'anecdote que l'on regarde dans Rembrandt, dans Goya, dans Courbet, dans Daumier même, ou dans Bonnard, ou chez un peintre actuel dit réaliste comme Grüber? On ne la voit que dans Greuze, ou chez les peintres de genre anglais. L'agonie et la mort de l'anecdote ont rendu la peinture à elle-même, qu'il faut maintenant voir certes, comme de la peinture, et non comme une histoire racontée avec des pinceaux!

Pourquoi un peintre serait-il alors forcément non-figuratif ou figuratif? Tout dépend seulement de ce qui lui importe et de ce qu'il a à dire.

L'évolution de Rebeyrolle est à cet égard très significative. Parti de moyens très classiques, conventionnels: dessin, modelé, couleur, lignes, formes, ombres, lumière, bonshommes, personnages, objets, arbres, contours, il s'est laissé guider par son instinct, sa sensibilité, son souffle, pour obtenir une expression toujours plus directe, plus forte, plus immédiate, plus dense, de ce qu'il ressent et voit de plus important.

Ce qu'il peint aujourd'hui n'est pas si différent de ce qu'il peignait hier et avant-hier. Simplement il va maintenant droit au but, en toute liberté, dessine directement avec la couleur, dans le mouvement de la vie, en n'écoulant que son intuition de peintre, en sacrifiant tout ce qui n'est pas essentiel, primordial. Les sujets sont devenus les thèmes, moins nombreux, plus généraux, de toujours: la nature, l'homme, la femme, les créatures, l'air, le vent, l'eau, le courant de la vie qui emporte tout, ses rythmes, ses pulsations, son mystère, la présence de tous ces éléments, la plus vive. La présence, la qualité la plus précieuse d'une œuvre, qui lui donne toute sa beauté, pas celle du travail «cousu main», mais celle du



La Rencontre. 1959. 320 × 280 cm. (Galerie André Schoeller Jr., Paris.)



La femme dans l'orage. 1957. 204 x 260 cm. (Marlborough Fine Art Ltd., London.)



Paysage. 1960. 160 × 230 cm. (Marlborough Fine Art Ltd., London.)

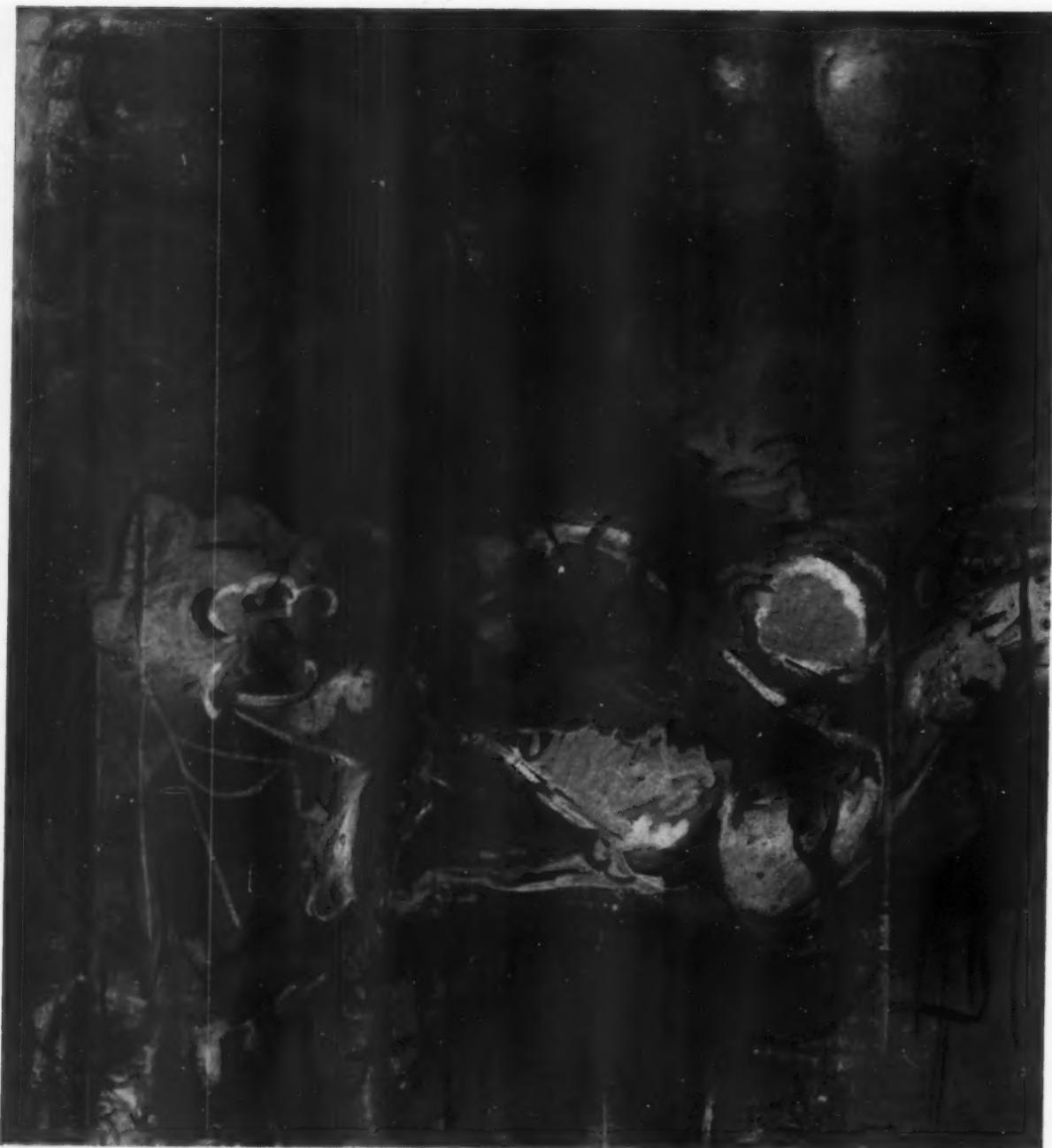
vrai, de l'accent juste, qui fait ressentir un bon tableau comme une cible au centre criblé, touché mis dans le mille; la présence à quoi se mesure et s'éprouve la puissance d'un talent, le fait de Rebeyrolle, plus que jamais, par là, comme on dit «dans le coup».

Un certain personnage représenté naguère dans une certaine action un certain geste, ou attitude de la vie quotidienne, entouré de certains objets, en compagnie de tel ou tel autre personnage, de tel ou tel animal, a fait place à un personnage sur un lit, à un couple sur un lit, à un personnage ou à un couple dans la nature; «le couple», ou «le personnage», couple, ou personnage, simplement. Le paysage au verger, ou avec un rosier et un pied de tomate, a fait place seulement au «paysage», un «paysage» avec des arbres, de l'eau, des nuages, vert, bleu, ocre. Une certaine rivière, où l'on pêche des truites, n'est plus que «la rivière» à truites, écumante, torrentueuse, ciel, branches, cailloux, rives, dansant dans une même effervescence.

Un personnage, sur un lit, comme dans certaines toiles, et gouaches toutes récentes (exposées actuellement à la Galerie André Schoeller) regardez-le: ce n'est pas qu'un beau morceau de peinture. Il est là dans sa présence de personnage, tendu, ou abandonné; le peintre a interrogé son mystère, s'est efforcé de le cerner, il a posé la question éternelle. Le personnage répond: je suis là, j'existe, tout simplement. Un couple sur un lit: pas une belle machine pour salon de Mai. Avant tout un couple dans son existence de couple, avant, pendant, ou après l'amour. Regardez-le: la vie, la communication, le dialogue, l'union. Un couple dans la nature, au clair de lune, au sein des éléments, bercé dans un grand murmure, respirant, petit point dans une tourbillon de vie infini. Regardez-le. Un paysage au clair de lune: Regardez-le, entrez dedans, suivez le mouvement, promenez-vous, humez, respirez, remplissez-vous les poumons, bondissez, sentez battre le cœur des choses, bruisez les feuilles, passez une ombre, descendez le courant. Tout y invite, mouvant, vibrant, grand ouvert.



Paysage. 1960. 122 × 122 cm. (Marlborough Fine Art Ltd., London.)



Le lit. 1960. 205 × 190 cm. (Marlborough Fine Art Ltd., London.)

L'agneau mort, couché sur le flanc, ou le chevreau écorché, ou la chienne gravide, ont fait place à la grenouille. Pas une certaine grenouille aux yeux bleus, ou dorés: «la grenouille» dans sa présence de grenouille, là; tapie, palpante, venant de se poser, ou prête à sauter, sautant, attentive cherchant un insecte, ploc! La grenouille qui vous fait signe: regardez, écoutez, la peinture c'est ça. Pas un objet dans un cadre, bien signolé, bien peigné, défini une fois pour toutes, «bien peint» comme disent les esthètes, mais seulement «peint» comme disent les peintres, pas forcément fini, achevé, comme une belle pièce montée, régal de certains amateurs et peintres décadents, qui ne savent pas que l'important n'est pas de finir, mais d'abord de commencer. Commencer c'est-à-dire parvenir à ce point où tout s'anime, prend une vie propre, organique; cette fameuse présence. Là le peintre peut s'arrêter, tout y est. Qu'importe si l'ensemble paraît inachevé, enlevé à la diable, laisse voir même des parties à peine indiquées, des fai-

blesses, des repentirs, avoue un tâtonnement ou une précipitation. L'essentiel est que le personnage soit là, que le couple existe, que le paysage bouge, vive, que la grenouille vous fasse signe. Celà peut être apparemment inachevé et pourtant très au point, sonnant juste, par un miracle qui fait que la précision, en peinture n'est pas dans le détail.

Le personnage, le couple, menant leur vie de personnage ou de couple, la nature qui va son cours, la grenouille qui saute, le peintre, qui fait ressentir ce monde, communique cette présence, à la fois impalpable et forte, cette sensation à la fois ineffable et très perceptible, qui nous fait voir la vie plus intense, plus riche, plus poétique: tout l'art est là.

Pour une grenouille de Rebeyrolle, beaucoup de peintres donneraient des années de leur vie de peintre. La grenouille de Rebeyrolle, qui vous fait signe, beaucoup voudraient l'avoir fait, ou pouvoir la faire, et non des plus figuratifs.



Soulages: Peinture, 16. 3. 1955. 130 x 89 cm. (Galerie Berggruen, Paris.)

Expositions en Suisse

Soulages

Pierre Soulages est de quinze ans le cadet de Hartung, de vingt-trois ans le cadet de Schneider. C'est pourtant à cette triade d'artistes, qui illustrent un courant très important de la peinture française contemporaine, qu'il appartient. La peinture de Soulages s'exprime par le signe, mais contrairement à ses ainés, qui l'utilisent dans le but d'exprimer des émotions lyriques — rythmes graphiques chez Hartung, chromatiques chez Schneider — dans la peinture de Soulages le signe a une fonction architecturale qui commande à l'ordonnance de l'espace. A ce propos, vers la fin de 1946, l'artiste exprimait son point de vue en ces mots: «La ligne est abandonnée dans la mesure où à travers elle, le spectateur retrouve le mouvement de la main du peintre. Cette figuration du mouvement est

Gaultiero Schoenenberger

équivalente à la figuration des objets dans la peinture traditionnelle.» C'est donc une position nettement à l'opposé, du moins dans les intentions, de celle de Hartung et de Schneider, pour lesquels la figuration du mouvement constitue l'appui principal de leur peinture. Le mouvement, dans la peinture de Soulages, se manifeste sous d'autres formes: par contraste entre la matière noire, dont est fait l'échafaudage des signes, et la lumière, le plus souvent froide et blaude, mais aussi chaude (dans les cas rares où l'artiste emploie les rouges ou les jaunes), qui sourd à travers les minces couches successives du fond. Je ne sais jusqu'à quel point l'exécution de décors de théâtre et de ballet a influencé l'art de Soulages (*Hélène et Abélard* de Roger Vaillant en 1949, *La puissance et la gloire* de G. Greene en 1951, *Geste pour un génie* en 1952); il est cependant clair

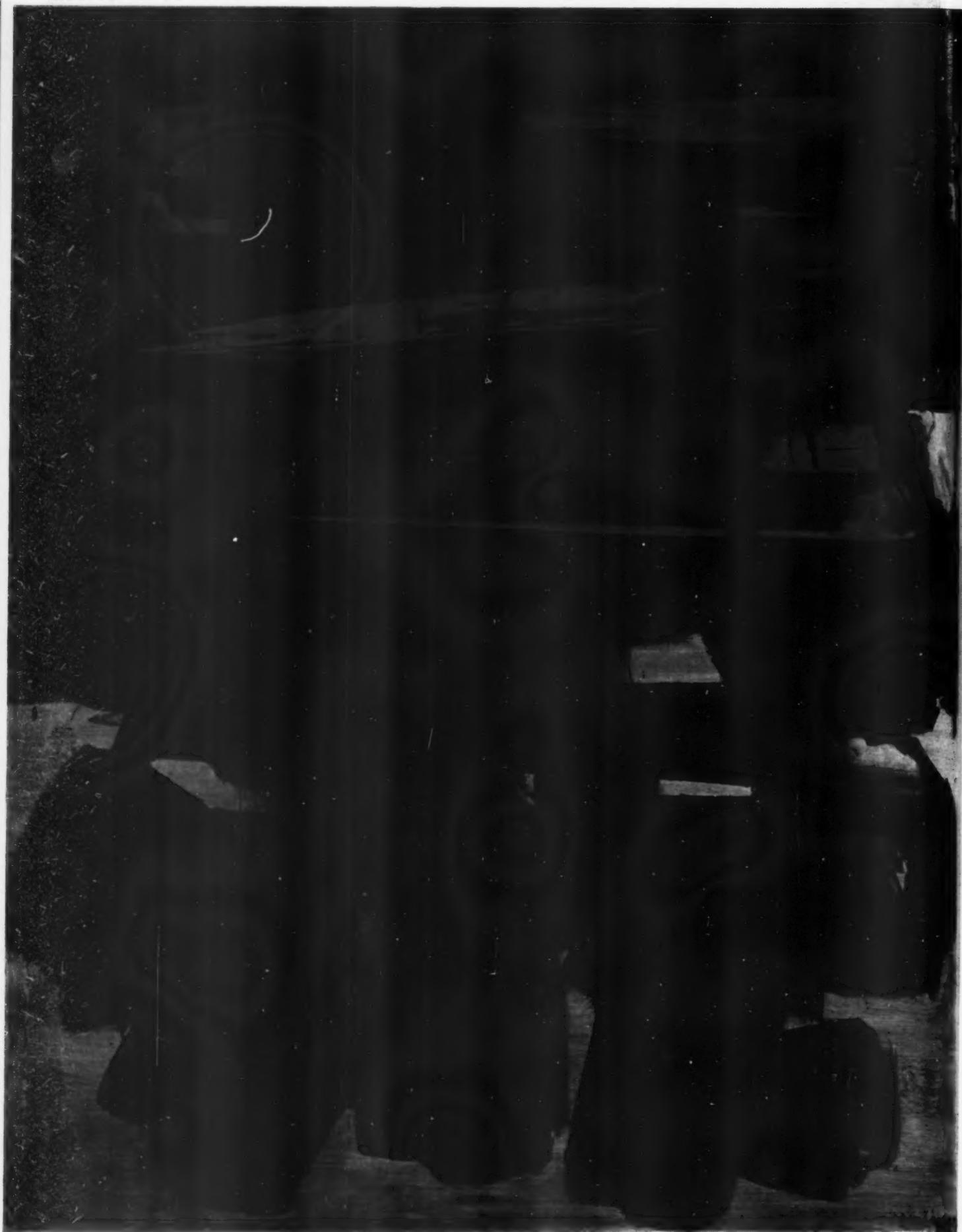
que c'est à partir de la figuration d'un espace, à peine modifié par les décompositions cubistes, que la démarche de l'artiste a pris son départ, comme on peut le voir dans une toile portant la date 1946. Si c'est le signe qui a tout de suite prévalu dans les recherches successives, la représentation de plans s'échelonnant dans l'espace n'est pourtant pas abandonnée. La grille constituée par les signes disposés horizontalement et verticalement se place en premier plan sur le fond de couleur claire. Il en résulte une tension très simple, issue de l'élément stable, architectural, de cette grille qui retient l'expansion lumineuse du fond: cette dernière se limite souvent au point de rencontre avec les signes sombres du premier plan. Quelques fois les signes se disposent, en diminuant, autour d'une trouée claire invitant le regard à suivre un parcours jusqu'à l'échappée finale, dans un au-delà du tableau. Puis, à partir de 1955/56, la stabilité primitive des architectures de Soulages laisse place à un genre de composition plus rythmique: les touches, de plus en plus larges, se juxtaposent en formant des amas flottants ou plongeants du haut vers le bas, tandis que les sources lumineuses sont souvent distribuées en plusieurs points de la toile. Toujours fidèle aux tons sombres, aux noirs, aux bruns, dans ses dernières peintures Soulages ne dédaigne pas l'emploi de couleurs plus franches (des rouges, des bleus), dont l'éclat précieux est savamment dosé. Sa peinture a gagné en souplesse; le lyrisme, qui au début en semblait banni, s'y donne libre cours. Le mouvement, d'une ampleur sévère, qui s'y déploie et avec lequel l'artiste semble s'être reconcilié, révèle la docilité d'un instrument apte à traduire le vouloir du peintre sans la moindre hésitation.

(Kunsthaus Zurich)

Nicolas de Staël

Je ne suis peut-être pas entièrement d'accord avec Mr. R. V. Gindertael (qui a écrit la préface du catalogue de cette exposition), dans son appréciation des collages de Staël, dans l'ensemble de cette remise en question de l'acte de peindre, qui fait la force singulière et la caractéristique de la recherche picturale de ce peintre. Mr. Gindertael voit dans l'emploi du collage, par de Staël, un «refus de toutes les forces subjectivées de l'acte de peindre». Or, je crois que la technique du collage, par le fait même qu'elle force à se servir de matières et de tons préfabriqués, donne une plus grande concentration à ce qui est l'acte de peindre: c'est-à-dire, à la façon de répartir une surface plane, au geste qui délimite les parties composant l'agencement de ces surfaces. Et ce geste, dans le cas de Staël, se limite souvent au déchirement, qui est préféré au découpage des papiers. Quiconque connaît un peu les problèmes de l'expression enfantine, à travers la figuration plastique, sait que le papier déchiré permet à l'auteur l'adhésion la plus étroite aux mouvements de sa propre personnalité, par la décision immédiate, par le coup d'œil sûr, que cette technique requiert. C'est le cas de Staël: rarement il est possible de voir une si grande sûreté dans la composition et dans l'assemblage des couleurs, obtenue par des moyens si réduits. La plupart de ces collages date de 1953. On y voit poindre un sens de la profondeur, convergant souvent sur un point central, qui tend sans équivoque vers le paysage. Paysage d'eaux et de rochers, qui est un des thèmes favoris de l'art de ce grand peintre.

(Galerie Charles Lienhard, Zurich)



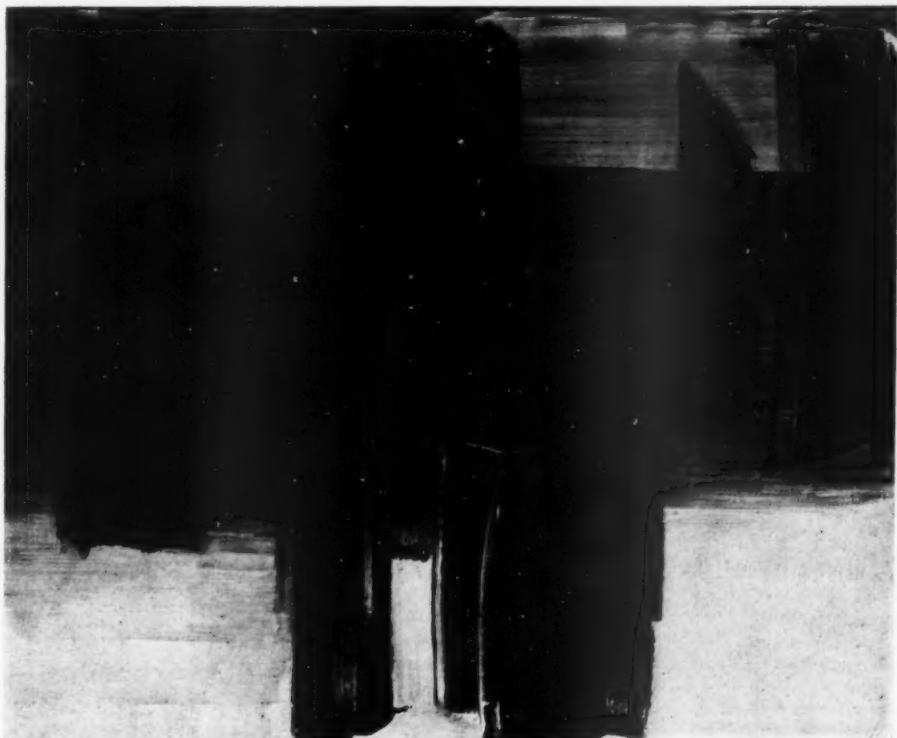
Soulages: Peinture, 6 mars 1960. 146 × 114 cm. (Collection Raoul Levy, Paris. Cliché Galerie de France, Paris.)



Soulages: Peinture. 1948. 130 × 97 cm.



Soulages: Peinture. 1949. 146 × 97 cm. (Collection Guy Mareschal, Paris.)



Soulages: Peinture, 6. 8. 1959. 130 × 162 cm. (Collection Galerie Otto Stangl, Munich.)

Le Chevalier bleu

Munich a été dans les premières décades de ce siècle le centre principal des mouvements d'avant-garde allemands. L'apport des russes y fut incontestable. En effet, on y voit, dès 1896, le peintre russe Kandinsky, suivi, deux années plus tard, de Jawlensky et de Marianne von Werefkin. En 1900 Franz Marc arrive à Munich où il s'inscrit à l'Académie. Les personnages principaux, pour la création du «Chevalier bleu», se trouvaient sur place. Mais le mouvement de ce nom (dont l'origine, expliquée plus tard par Kandinsky, est purement anecdotique) devait prendre son essor quelques années plus tard: en juillet 1909, par la publication de l'Almanach du Chevalier bleu, et en décembre 1911, avec la première exposition du groupe, à Munich, à la Galerie Thannhauser. Mais déjà à cette même

époque nous assistons à la sortie du groupe de Kandinsky, Kubin, Gabriele Münter et Marc. On peut ne pas être d'accord avec les affirmations de Mr. Franckel, lorsqu'il dénie toute originalité, dans le développement de la vision picturale moderne, à l'expressionnisme allemand et nordique et à l'abstraction de Kandinsky et de Klee, par rapport aux recherches françaises contemporaines, mais on doit reconnaître que la connaissance, par ces peintres allemands et russes, de l'œuvre de Cézanne, Gauguin et Delaunay a été de la plus grande importance pour le développement des recherches successives. Il n'y a, à vrai dire, pas de dénominateur commun dans les peintures des adeptes du «Chevalier bleu», si ce n'est le désir de s'opposer à l'académisme qui régnait à la fin du siècle dernier dans les écoles alle-



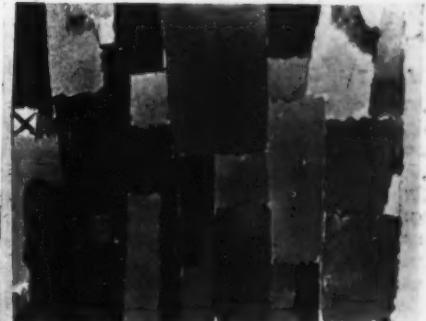
Kandinsky: Komposition 5, 1911. 190 × 275 cm.



Gabriele Münter: Sofatisch. 1910. 66 × 82 cm. (Collection Städtische Galerie, Munich.)



Franz Marc: Traum. 1913. Huile sur carton. 76 × 101 cm. (Collection Kunstmuseum, Berne.)



Paul Klee: Grünes X links oben. 1915. Aquarelle. 16 × 19 cm. (Collection F. K., Berne.)



August Macke: Spaziergang auf der Brücke. 1913. Huile sur carton. 25 × 30 cm. (Collection Bernhard Koehler, Berlin.)



Tobey: Forest Cathedral. 1955. Tempera. 52 × 38 cm. (Galerie Beyeler, Bâle.)

mandes. Kandinsky a, dans cette exposition, la plus belle part, avec des œuvres d'une étonnante vibration, tandis que l'apport de Klee (dont le style se développera plus tard) y est plus modeste. L'importance des autres artistes, restés fidèles à une conception «fauve» de la peinture, y apparaît plus limitée. Jawlensky est de tous le plus attachant, par la splendeur barbare de ses couleurs. A Franz Marc, toujours d'un dessin très académique, nous préférons le délicieux petit-maître qu'est Macke. Marianne von Werefkin et Gabriele Münter ont quelques œuvres d'une remarquable richesse de tons, tandis que Kubin étonne par des gouaches et des dessins d'une force démoniaque impressionnante. Nous ne comprenons pas la présence, dans cette exposition, du suisse Niéstlé: son seul mérite est d'avoir été l'ami de Marc et d'avoir, comme lui, peint des animaux: mais dans un esprit appartenant encore au naturalisme du siècle dernier.

(Kunstmuseum Winterthur)

Mark Tobey

La place que Tobey occupe dans l'art d'aujourd'hui est considérable. L'influence de ses tableaux afocaux, à l'écriture blanche dérivée d'une transcription rapide et globale de la réalité citadine, a été très grande sur certains jeunes artistes italiens, notamment Dangelo et Dorazio. Son style est, néanmoins, plutôt unique; son sens cosmique de l'espace, la richesse subtile des tons, pourtant unis dans le papillotement diffus et constant de la lumière, l'absence de centre (même déplacé) ou d'un échelonnement de plans, sont des qualités assez singulières auxquelles nous ont accoutumés, depuis quelques décades, les peintres américains, dont les meilleurs, à mon avis, restent Pollock, Rothko et, surtout, Tobey: le plus attaché à une expérience très directe du sensible. C'est à la ville où Tobey a depuis quelque temps élu son domicile que devait revenir l'honneur de la plus grande exposition en Europe de son œuvre, après la salle que son pays lui avait consacrée à la XXIXe Biennale de Venise: une exposition très importante d'une cinquantaine de tableaux.

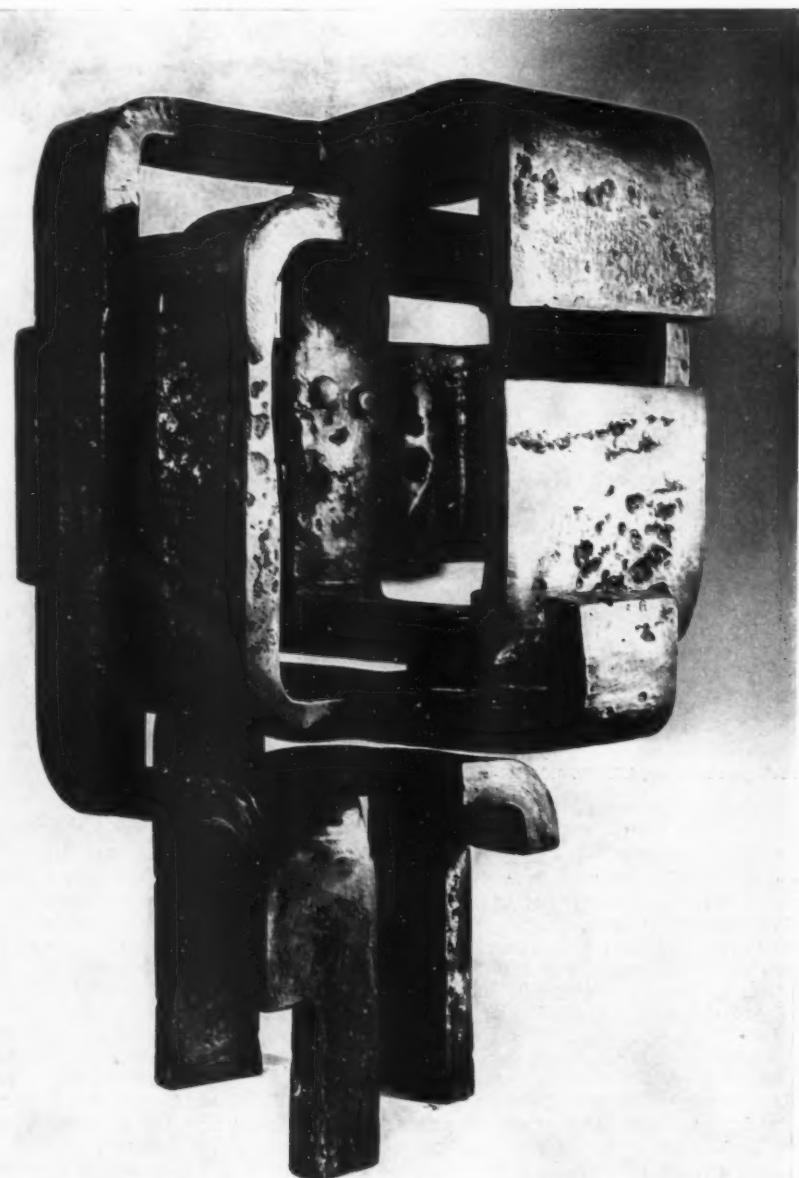
(Galerie Beyeler, Bâle)

Bernhard Luginbühl

Ce jeune sculpteur, né à Berne en 1929, a exposé à la XXVIIIe Biennale de Venise: ses œuvres, présentées à côté de celles de son compatriote plus connu, Robert



Tobey: Composition. 1957. Sumi-Ink. 54 × 75 cm. (Galerie Beyeler, Bâle.)



Luginbühl: Konstruktion 59. (Collection Kunstmuseum, Berne.)



Brüning: Peinture 77. 1961. 130 × 97 cm.
(Galerie Handschin, Bâle.)

Müller, y furent très remarquées. Luginbühl, à l'encontre de Müller qui a toujours dans ses formes en fer quelque chose d'organique, semble être inspiré du monde mécanique. Il utilise de préférence des fers profilés qu'il soude ensemble, obtenant des formes ramassées, souvent s'enveloppant les unes dans les autres, dans un mouvement d'une implacable fermeté. Ces formes en crochet (comme l'artiste les nomme) sont construites sur un jeu très ferme de lignes verticales et horizontales, où la courbe n'apporte qu'un élément de variation, servant à raffermir et à embrasser le dessin de l'ensemble. Dans d'autres sculptures, appelées « Agressions », le dessin est plus simple, bien que la ligne courbe ne serve qu'à souligner l'évasement massif de la forme vers le haut. Dans ses gravures très touffues, Luginbühl nous révèle son intérêt pour un univers machiniste où l'on retrouve des motifs qui n'auraient pas déplu aux futuristes.

(Galerie Ziegler, Zurich)



Besson: L'Otage. 1960. 162 × 130 cm.
(Galerie La Palma, Locarno.)

ces signes s'entremêlent, en un réseau très serré où l'éclaboussure et la tache, effrangées dans les bords, ont une part importante. D'une graphie quelquefois sèche, cette peinture est cependant monotone; les thèmes semblent être repris à l'infini, les variations sont négligeables; les couleurs, enfin, sont toujours les mêmes, utilisées dans des circonstances semblables.

(Galerie Handschin, Bâle)

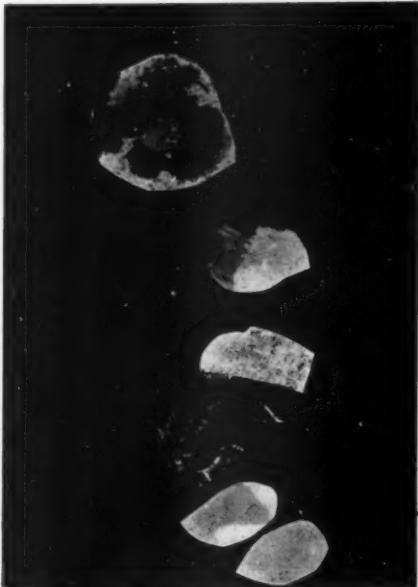
Sonja Sekula

L'emploi du collage a surtout aidé les peintres modernes, au début de ce siècle, à se servir des couleurs et des surfaces sans le truchement du pinceau. Mais depuis que les matériaux les plus divers ont droit de cité dans les techniques plastiques, le collage a subi bien des transformations. Souvent il n'est plus employé d'une manière pure, mais se mêle à la peinture en des combinaisons d'une richesse quelquefois inattendue. C'est le cas de Sonja Sekula, artiste née à Lucerne en 1918, dont les petits collages, d'une préciosité très subtile, sont rehaussés par la peinture. Ce sont des bouts de papier collé qui constituent l'ossature de ces œuvres charmantes; leur thème en est souvent un mouvement ascendant de formes arrondies. La couleur superposée crée des irisations, qui trouvent leur justification particulièrement dans d'autres tableaux dont le sujet rappelle un paysage transposé.

(Galerie Suzanne Bollag)

Tony Besson

Tony Besson, vaudois né et élevé en Belgique et depuis quelques années domicilié au Tessin, près de Locarno, est surtout épris de couleur. Sa peinture, d'une pâte très épaisse, étendue au couteau, rutile de couleurs brillantes, s'opposant violemment. Dans ses œuvres plus anciennes le problème de Besson était de nature plus formelle: ce sont pourtant les meilleures, d'une architecture très surveillée. A la suite d'événements extérieurs, Besson a senti le besoin de doter ses peintures d'un contenu plus humain, en leur donnant des titres qui sont souvent en relation avec l'actualité politique. Il ne s'agit pourtant pas là d'une peinture engagée (ou, du moins, elle n'est engagée que pour l'artiste au niveau du processus créatif). Toujours d'expression non-figurative, elle est devenue d'un expressionnisme très sommaire:



Sonja Sekula: Collage. 1959. 50 × 36 cm.
(Galerie Suzanne Bollag, Zürich.)

Peter Brüning

La peinture de Peter Brüning (né à Düsseldorf en 1929) est à la fois peinture de signe et peinture de tache. Sur des fonds clairs

le cri, la protestation y prennent l'aspect d'une violence souvent un peu creuse.
(Locarno, Galleria La Palma)

Bauhaus IIe génération

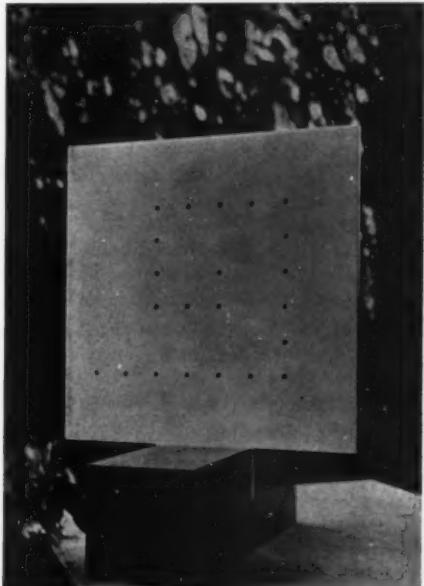
Si on connaît bien les artistes ayant appartenu à la première génération du Bauhaus, on a une idée moins claire de ceux qui ont constitué la deuxième. Les événements politiques de 1933 ont dispersé la fameuse école allemande: ses professeurs, ses artistes se sont disséminés dans plusieurs pays, en Amérique, en Suisse, etc. Certains sont récemment revenus en Allemagne. Dans cet ensemble, dans lequel il serait vain de vouloir trouver une unité de style, seuls Albers et Bayer furent professeurs à Weimar et à Dessau. Les autres, Baiz, Bill, Fischli, Kadow, Kuhr, Leppen, Rath, Schwinsky, Troekes, Weininger et Winter, ont exercé leur art là où les vicissitudes des déplacements les avaient conduits. Parmi eux, Kadow, Troekes et Winter ont repris une place importante dans l'ensemble de l'art allemand d'aujourd'hui.

(Galerie Suzanne Bollag, Zurich)

Karl Ballmer

Ce peintre, né à Aarau en 1891 et mort à Lamone (Tessin) en 1958, est injustement méconnu. Élève de l'Académie de Munich, puis de Cuno Amiet, Ballmer a été en 1918 au Goetheanum de Dornach et, à partir de 1922, jusqu'à son retour en Suisse en 1938, il a été un membre actif et remarqué de la Sécession de Hambourg. Après l'exposition commémorative qui eut lieu dans sa ville natale en 1960, c'est au tour d'Ascona de présenter cette peinture pour bien des aspects très attachante. Plutôt réduite, cette exposition est limitée à des œuvres peintes entre 1930 et 1935. On y voit d'étranges personnages accroupis, solitaires ou par couples, sur des plages désertiques, peints dans un esprit se rapprochant de la peinture métaphysique ou de la période surréaliste de Picasso et qui devance les figurations caractéristiques de Moore. Dans d'autres œuvres, tendant déjà à l'abstraction, la figure humaine s'étire en filaments et fait penser à des sujets semblables qu'on retrouve dans les dessins encore figuratifs de Wols.

(Ascona, Galleria La Cittadella)



Max Bill: No. 22. 1953 (executed 1960). White marble on porphyry base. 50 × 60 × 60 cm. (Galerie Suzanne Bollag, Zürich.)

London Letter

Lawrence Alloway

"Kandinsky: the Road to Abstraction" (Marlborough Fine Art Ltd.) showed, with the aid of loans from the Städtische Galerie, Munich, the work from 1902 to 1913 in some detail. It demonstrated how Kandinsky approached abstraction via several modes of figurative art: in fact, it sometimes seems that before World War I all roads led to abstraction. In his small landscapes of 1902-03 the paint, applied with a palette knife, was quasi-atmospheric at first, but, by 1906, it solidified to become a wall of paint. A drastic simplification of nature into a few masses parallel to the picture plane, with the sky compressed to a small bar at the top of the picture, carried these landscapes in the direction of autonomy. In 1908-09 an influence from Pont-Aven shows in the rough, sturdy handling of architectural subjects at Murnau: blocky statements of man-made structures stabilised Kandinsky's paintings soundly. In a painting such as "The Orient", 1909, the subject, a genre scene of Arabs, is reached by the spectator through a Jig-saw of colour planes and shards, which click into a firm, interlocking display. Interspersed with these works, which began as responses to external nature, in Germany, in Tunisia, are paintings and drawings of imaginative and conventional subjects. These are images of feudalism as the juvenescence of the world (the Middle Ages as Springtime), an Austin Dobson kind of 18th century ornamentalism, and Biedermeier idylls. Typical of this group is "Couple Riding", ca. 1905-07, the decorative potential of which has become a way of making flat images. A kind of Morse code of Nabi-like dots and dashes, threading through irregular milky planes, gives the nostalgic image of pictorial self-sufficiency within which the subject is visibly shrinking.

When Kandinsky reached abstraction the problems began. H. K. Röthel points out in the catalogue that the celebrated 1910 water-colour by Kandinsky (the "first" abstract picture) has been pre-dated (as Malevitch's pictures were). But there are other problems, among them the idea that Kandinsky is a precursor of post-war abstract painting. J. J. Sweeney, writing about the Guggenheim Kandinskys a few years back, nominated early Kandinsky as the basis of "Action Painting". Will Grohmann, in his new book on the artist, states that Kandinsky's "influence is clearly discernible in abstract expressionism". In fact, however, the colour symbolism and synesthesia on which Kandinsky depended have not contributed to post-war painting. Indeed, Kandinsky's method of thinking, enmeshing the work of art in a net of speculative connections with religion, poetry, and science has little currency now. The only comparable effort at a blanket-aesthetic, assimilating painting to everything, is Mathieu's programme of super-science (in which physics and topology substitute for Kandinsky's primitive atom theory and theosophy.) Physically, Kandinsky's early "abstract expressionist" paintings of, say, 1911-1917, lack the gestural characteristics of post-war abstract art. They do not have the immediately responsive relation to the artist that marks the later paintings. Where the feedback is smooth and continuous between the state of the painting and the decisions of the artist in typical post-war painting, Kandinsky reaches his abstract pictures by a traditional schedule of rehearsals. He made notes, detail drawings, full-size colour sketches, and, finally, after trials, each one of which has a separate identity, reached a complex terminus. Perhaps some descriptive notes on "abstract expressionist" Kandinskys will serve to separate them from our contemporaries.

The lines that loop and flow across Kandinsky's 1911-1917 paintings do not go down fast, like Pollock's or Mathieu's. On the contrary, it is clear that they have been painted patiently, a length at a time, with regular replenishment of the (small) brush. The forms in Kandinsky's paintings are usually those characteristic of hand and wrist. Such marks tend to have a separate centre and so they resist being impulsively united, swept along in an over-all, edge-to-edge rhythm. Unity in Kandinsky's painting, the early as much as the later works, is obtained by neighborliness or addition, not by irresistible total rhythms. Gestural fluency is rare among Kandinsky's busy, discrete forms. It is clear that each mark has been subjected to a process of revision, coaxing, tempering. The result is that unity comes gradually in Kandinsky, in slow movements from point to point. His small forms are all of a very low generality, so



Kandinsky: Murnau. 1909. (This illustration together with those on the facing page, courtesy Marlborough Fine Art Ltd., London.)

that even though specific references may not be present, yet each form has a compact identity. A similar intricacy is found in his use of colour: despite tawny or wintery atmospheric passages, his colour tends to harden and contract into displays of local brilliance. Small forms, local colour, atomistic organisation, give his paintings a complexity and particularity of forms which is unlike the main direction of later abstract painting.

Though one can see, in the figurative work, Kandinsky approaching abstraction by closing off the sky, massing and flattening the landscape, sensuously heightening his technical means at the expense of the subject, his early abstractions retain certain qualities of figurative painting. For example, Kandinsky's studies for "Composition VII" have a spatial elaborateness and formal diversification which look back to the crowded scene of Grand Manner art (as it ran from the Renaissance to the early 20th century salon). Hence, no doubt, Kandinsky's orderly preparations for major works ("Composition No. VII", for instance, was approached through over twenty-four studies). Some of the "abstract expressionist" paintings have, of course, verifiable subjects, St. George, a Deluge, a Battle; others have themes with the pseudo-precision of programme music, so that themes of life and death, good and evil, happiness and despair, take over from corporeal agents and events. Referring to one of his early abstractions Kandinsky assigned to it "lakes" and an "abyss". As in a landscape painting, in which a few inches opens into miles, as in a history picture in which man is ennobled at destiny's cross-roads, Kandinsky pursued illusion and "great moments" in his art. Problems of the evocative possibilities of non-referential but highly characterised forms, and of their hierarchic arrangement, do not have the cachet of topicality (despite Grohmann and Sweeney). Why must Kandinsky be brought up to date, however? Why try to rewrite his art, and ours, so that they can be accommodated to each other? Kandinsky belongs to his time and he occupies his time majestically. Though not topical, his abstract art based on illusions of space and intricacy of form has a garrulous energy and a complexity that scorns easy unity, that is personal and impressive. The only way in which Kandinsky is like post-war artists is in the way his, and their, early work was (1) widely exhibited (made available to his peers all over Europe) and (2) abused by the public and journalists. This mixture of good distribution and poor reception is still characteristic of the avant garde, but it is the public that has not changed, not the artists.



Couple riding. Ca. 1905—1907.



St. George, No. 3. 1911.



The Orient. 1909.



Study for Composition VII. No. 2. 1913.



Study for Composition VII. No. 7. 1913.



Study for Composition VII. No. 6. 1913.

Delaunay and Bloc

One's eyes sharpened—or maybe just directed towards different things—by later experiences, one looks at early abstract art in new ways. The intricacy of Kandinsky's "cool" paintings, for example, seems totally different from the work of Robert and Sonia Delaunay. Their formal separation now outweighs their common non-figuration. Kandinsky's typical pictures are like the complex "meaningless" figures of perception studies, in which intricate Euclidean pieces are displayed as on superimposed blue-prints. Forms small in relation to the overall format connect and overlap in a complex

array. The Delaunays, on the other hand, paint in a way that has a higher impact and depends less on sequential readings. A small but wide-ranging show of Sonia Delaunay (Brook Street Gallery) was a reminder both of her early work, in which colour theory turned into signs of the world, and of her later work in which the early discs are purified, expanded, and hardened.

Her work after ca. 1916 is an interplay of flatness and learned whole forms. She uses circles, or curves of sufficient regularity for us to complete, even when the area of the canvas does not permit their full display. These arcs and circles hit each other and get



Sonia Delaunay: *Etude de lumière. Prismes électriques*. 1913-14. Pastel on card. 31 x 21.5 cm. (Brook Street Gallery.)

stopped short, but the different directional thrusts are not, as a rule, threaded. There is none of the space-creation by overlapping which sets every Kandinsky undulating. On the contrary, she uses paint, ruggedly applied, in such a way as to insist on the flat surface, like a banner, or a striped beach tent. Her forms are solid and continuous with colour changes acting as a way of organising the surface, not as a way of creating spatial recession. Her discs, lozenges, or bands span the surface, side by side. Painting like this, which uses common, known forms, rather than highly particularised unknown ones, in terms of carnival, colour and brusque handling, is a way of using the whole of the picture surface equally. All-over painting is usually regarded as a continuum of small, repeating forms. Another way of involving equally the whole canvas is to create forms large and strong enough to cross the whole area, so that the edges of the canvas are structurally related to the image (as in a road sign, which is a total configuration, not a sign on a ground inside a certain shape). It is one's experience of surface-spanning, known forms in, say, Kenneth Noland and Capogrossi (to name two very different artists) that enables one to feel again, differently from an earlier generation's judgment, the pictorial splendour of the Delaunays.

Supporters of "synthesis" in the arts encounter the difficulties of co-operation with other specialists, each one as rigid as Ben Jonson's characters programmed by a humour or ruling passion or as Thomas Love Peacock's cranky monomaniacs. It is clear, from an inspection of 20th century alliances of the arts under the wing of architecture, that architects are certainly unsuited to direct such projects. (Frank Lloyd Wright's Guggenheim Museum is the victory every architect dreams of over the other arts.) Most ambitious architects are dominated by an Albertian purity ("I would have nothing... on either the wall or the pavement of the Temple but what savours entirely of Philosophy"), which lifts shelter-provision to Temple-status immediately. This means that the artist, if he is brought in for some humanistic or prestige-seeking motive, is allo-

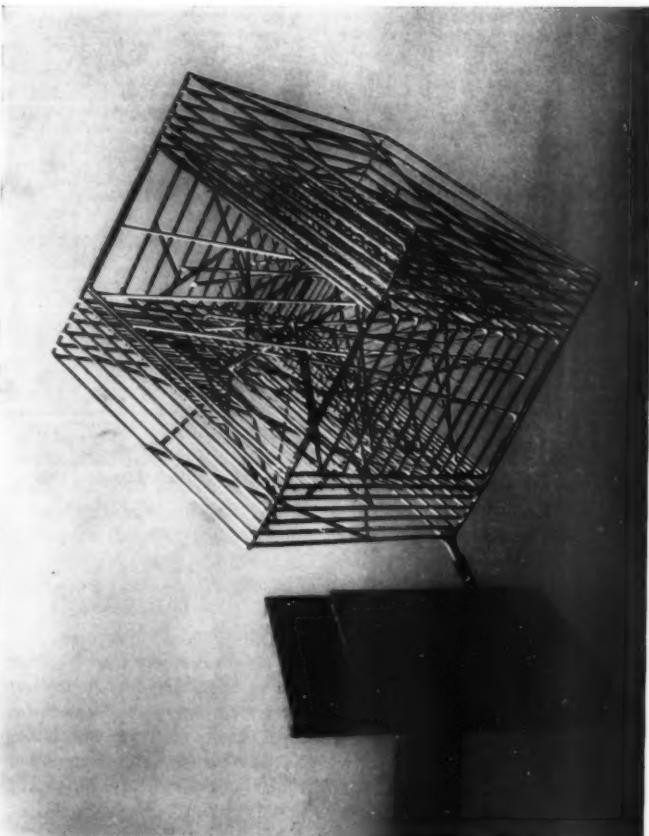
cated a shrunken zone in which his work can function somewhere between a totem and a mascot (ie. small, and of a hypothetical symbolic significance).

The artists, too, have an inherent difficulty in any approach to big public works. The prevailing assumption of 20th century esthetics rests on the absolute value of easel painting, with built-in assumptions about personal satisfaction, technical integrity, and physical mobility. Similarly the only adequate literary esthetic since the 19th century is a poetics for lyrical poetry. (It is typical that the only way modern critics have been able to handle novels and plays systematically is by treating them as if they were poems.) In art the tradition that counters this one-man-as-maker esthetics is a ramshackle and disreputable compound of nostalgia for simple societies (crafts) and a belief in the Wagnerian totalwork. But to put all the arts into one package involves the artist in dubious theories of synesthetic correspondences between one art and another (musical colour, emotional lines).

An exhibition of recent works by André Bloc at the Drian Gallery showed how one tireless champion of synthesis has pursued the ideal practically. (He has, of course, done public commissions, arranged special exhibitions, published magazines, in a successful effort to carry art beyond its usual distribution channel of studio-art gallery—collector's home or studio—art gallery—studio.) His own work, dramatically textured paintings, jaggedly-modelled metal sculpture, linear iron constructions, rippling marble solids, shows a route to synthesis which cuts across the one artist/one medium axiom on which so much of the best modern painting and sculpture has depended. By personal versatility Bloc reduces the media purity of modern art, and so approaches the integration of one art with another through the fact of his own performance. His ways of occupying space by swelling volumes, by springing bundles of wire, by intricate cages, by metal fans, by stone anthropomorphs, have a servicability and virtuosity which are qualities public art undoubtedly needs.

Matta and Jorn

Matta's paintings of the past four years at Gimpel Fils are more painterly than the earlier flux of membranes and aluminium. Fleshly cushions and orifices materialise as ever out of a galactic haze as



André Bloc: *La cage sans oiseaux*. 1961. Height 45 cm. (Drian Galleries.)



Matta: *Tentation d'exister*. 1958-59. 39½ × 32 inches. (Gimpel Fils.)



Asger Jorn: *Tycho Brahe*. 1961. 21½ × 25½ inches.



Asger Jorn: *The Vegetable and its private properties*. 1961. 42 × 25¼ inches. (Arthur Tooth Gallery.)

shiny as the swimming highlights on an automobile ad: greys, silver, lilac, lavender, smeared with sundae colours, make a spectacle at once hygienic and scatological (the phrase is William Seitz's though applied originally to something else). But now lines expand damply and colours are more solid than before. Technique is less the invisible servicing of space and more a display of visible means. The recent paintings, like those of 1944—1946, are studies of agents, not of space. There are portraits, history pictures, and genre scenes based on an exhortatory iconography.

The paintings represent a comedy of aided man. When Commander Shepard was fired into space he had electrocardiograph sensors on his chest, a respirometer on his neck, and a rectal thermometer, with information from all these instruments relayed back to earth. Matta's imagination thrives on this kind of biological-mechanical hook-up, in which the limits of man and machine are crossed and blurred. Matta has developed a bendable and resiliant human schema in which soft flesh and solid bone have blended into a continuous sinewy gristle which can be stretched and knotted. A cast of these figures enacts, parodistically, savagely, various human operations and situations.

What is Matta's attitude to the aided man spectacular? Does he regard the intimacy of man and machine cybernetically or teratologically? On the whole, the wit and patience he devotes to his subjects seems to be based on a belief in the monstrousness of the situation. Basically he envisages a naked and authentic human identity, a core of erotic energy, caught up in the apparatus of technology (like Charlie Chaplin in "Modern Times"). I asked Matta once if he did not admit to a link between his man-machine set-ups and those of science fiction. He rejected the idea by saying: "either science fiction is science fiction, or I am". Science fiction believes in the benefits of technology, but to Matta technology has created a paranoid environment, an invasion of privacy, a predicament, a torture. As the painter of a machine-made, machine-mad, world Matta has, for all his sophistication, stayed within the province of demonology and enjoyed its gift to the painter of a folkloristic fund of monsters.

Asger Jorn's new paintings (Arthur Tooth), though iconographically recognisable as Jorn's, do not have his characteristic handling. He has approached Tachism rather in the way that a couple of years ago he approached Salon painting in his "Modifications". Here he peopled other painters' scenes with his characteristic agents: a

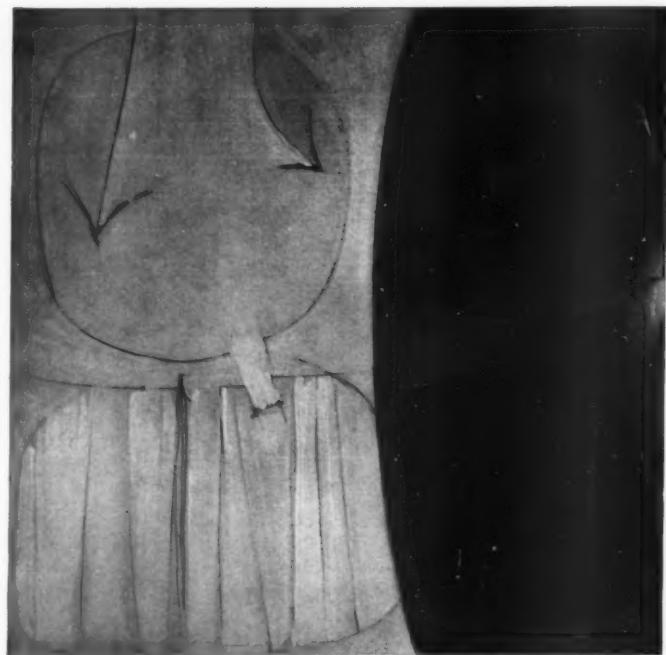
symbiotic relationship with dead artists. Jorn's new work began with speculation on the technique of Tachism, using the term, for the moment, to mean automatically done painterliness. He has made Tachism into something methodical and enquiring. He uses a three-tier technique: 1, colour poured close to the canvas, which flows solidly; 2, line dropped from a short distance (string dipped in paint is the means, an echo, maybe, of Duchamp); 3, paint dripped, spattered, in showers of spots, from a distance above the canvas. By systematizing the technical procedure in this way, improvisatory Tachism is made to approach Pointillism, the "atoms" of which have an arbitrary precision.

The rules by which Jorn is painting are not rules rationalised by the usage of generations and sanctioned by masterpieces (which is the French notion of the function of rules). On the contrary, his rules are, to quote the artist, "absolutely arbitrary, artificial, and nonsense". They are the forms of an experimental play leading to the knowledge of the completed painting. The kind of order that Jorn's technique in these paintings represents is like that of the wheel of fortune, which he studied in his book "Guldhorn Og Lykkehjul". Any order delivers us knowledge, but it does not necessarily provide us with the security of a framework of enduring belief. Jorn's rules are not the product of a classicizing impulse, but an acceptance of the provisional nature of all human order.

Jorn's name for the new works is "luxury painting" and physically they possess an iridescence, glitter, and bounce which has a mineral brilliance. The surface, though atomistic, has a deliberately-reached solidity: like a snow storm, a crowd, or a swarm of bees, the many become one. Though when Jorn starts work on these pictures no heads, bodies, animals, or landscapes are visible, they appear, like the "return of the repressed" in Freudian psychology, as he works on them (a longish process). To mythology ("Yggdrassel Man"), and history ("Tycho Brahe") Jorn has added a series of anarchic Joycean puns as picture titles: "Plurabelle", "Linkling Class Girl", "Phornix Park", "Gracehoper", "Shaun the Ondt". The directions and indirection by which Jorn approaches his obsessive images, the exercise which he gives all members of his bestiary, endows his paintings with a vitality and scope which Appel's paintings, stylistically stationary for years, do not have, despite their superficial similarities.

Freedom, guts, order

A scoop at the Grosvenor Gallery is an exhibition of lithographs by twenty-seven artists from the Leningrad Experimental Graphics Laboratory (with nearly everything for sale). Its reception in London has been mixed, naturally enough, with the May Day parade on



Terry Frost: Red, black and white. June 1960. 48 x 48 in. (Waddington Galleries.)

English TV, Major Gagarin, and the Cold War. The reaction of the art critics was usually to think of social realist painting (seen in London at the Royal Academy a few years ago) and compare the work from the Experimental (sic) Laboratory with it. Viewed in this way the lithographs could be said to show "freedom", or comparative freedom: freedom, that is, to imitate Chagall (Anatoli Lvovich Kaplan), freedom to ape Matisse (Alexander Semonovich Vedernikov). Apparently these graphic artists have access to Russian collections of modern art formed early in the century. The result is a style which looks like a stodgy contemporary of, say, "La Revue blanche", refusing to take any notice of the flashy competition. The Western equivalent of these harbour scenes with decorative reflections, ballerinas, snow scapes, and folkloristic scenes is, I suppose, Dong Kingman and Feliks Topolski. This is freedom?



Shenderov: Ballerina. Side bow.



Vedernikov: Still life on red background.



A. L. Kaplan: Pastoral. (Grosvenor Gallery.)

Terry Frost's new paintings (Waddington Galleries) is the work of a man who wants his work to be direct. I have heard him talk about attack, strength, guts, etc., as what he wants of a painting. He paints with excitement, no doubt, and hopes that the sensation of furore and power that working gives him will be felt by the spectator when the work is finished. But what happens in the creative act is one thing and arrival at images of a conclusive formality is another. There is no assurance of a connection between the two, unless the improvisatory gustiness is, in fact, highly responsive to the physiognomy of the picture. Faced with a completed painting by Frost, what one sees is a parched and scratchy surface: lines which seem intended to lunge in or zip along just trail off; circles, which might be expected to grip the surface lose it, like a weather-beaten RAF insignia on an old plane. The motives he uses are bunches of long shaky lines, arrows, circles, and the quartic, that characteristic shape of British artists from St. Ives, Corsham (the Bath Academy of Art), and Leeds (Scott, Armitage, Heron, etc.). Despite his desire for energy, despite the criterion of guts nothing in Frost's paintings seems to stand hard and firm. Even his arrows are desultory. Forcefulness subsides into listlessness, so that forms meant to sting and bounce drop aimlessly around, their limp perfunctoriness unchecked by any ability to make revisions without loss of autographic freshness. Tough paintings are not bought by a display of impatience, but by a sensitivity to the developing formality of each unique work.

Many of the "periods" and "groups" of 20th century art have no substantial existence. So-called "periods" are, often, perfectly continuous with preceding and subsequent works by an artist; and "groups" (also "movements") are not always formed out of a convergence of friendship and esthetic curiosity, but with a promotional aim. Some groups are barely distinguishable from the general situation. The loose group of painters that is centred on the Galerie Jacques Massol, for example, does not really have a driving aim different from that of many other French painters. On the contrary, the "group" seems to be basically a slight hardening by means of words of a wide-spread French idea about art and

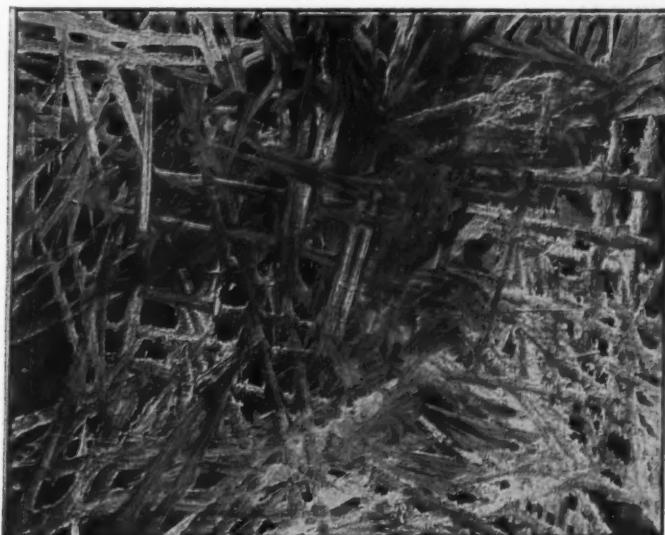
What the artists of the gallery have in common is an interest in pictures poised ambiguously between "nature" and non-figuration. Paris critics, such as Gindertael and Ragon, tend to represent this compromise as an extension of the French tradition of order. Their assumption is of a fundamental soundness bracing a seductive surface: behind the feast for the eyes, a classic restraint. Dmitrienko's new paintings all have landscape and weather analogies: sunset, rain, clouds, fur-soft rock-face. The presence of nature in his paintings gives them the sanction of familiar experience. Gindertael has pointed out that this painter has "no use for the conventions of high tragedy". Instead his filtered nature is dim, genteel, confiding, a landscape viewed through Stradivarius-coloured spectacles. Moody atmosphericities blunt the perception of "nature" and figurative possibilities vitiate tension or clarity in the creative process. This kind of compromise produces pictures as pretty as fur coats, but to represent it as French lucidity and order seems hard on some earlier Frenchmen who made this ideal.

Nevertheless, the prestige of words like "order" and "restraint" causes them to be applied to School of Paris artists as part of an effort to defend the art of the City of Paris against expressionists and Americans. The qualities claimed for the Massol "group" reappear in art criticism about Sergio de Castro (Metthiesen Gallery). His recent paintings are mostly of the studio and bookshelves, with the objects squeezed down to dry planes, the edges of which are nibbled, the interiors of which are ruffled, by greyish light effects. The low temperature of these paintings, academic echoes of various late de Staëls, are explained, situated, defended by a vocabulary and programme similar to that used for Massol's artists. In 1958, when de Castro had his first London show, André Chastel did not fail to evoke the "well-tempered clavier" and Denys Sutton found the paintings "calculated yet radiant". Now an art that is "calculated" and "radiant" would be marvellous and, of course, such terms belong to Seurat, La Tour, Piero (that classicism of pure form



Dmitrienko: L'Homme racine. 1960. 47 1/4 x 39 1/2 inches. (McRoberts & Tunnard.)

habits of painting. The group showed recently in London at the Molton Gallery and one painter of the group, Pierre Dmitrienko, is showing on his own at McRoberts & Tunnard.



Traugott Spiess: Painting I. 14 x 18 inches. (Included in this Swiss artist's recent exhibition at the New Vision Centre.)

that shines through history, cancelling mere dates, or was thought to in the early 20th century). To apply such grand praise to de Castro shows not only the way the School of Paris is under pressure but the negligence and lack of real intensity in its defence. To describe decorative art, Dmitrienko's or de Castro's, as if it were the inheritance of the ages, is supposed to show up the fashionableness and mere shock value of other modern art. In fact, it merely devalues the classicism to which the new names are being attached.

Los Angeles Letter

Jules Langner

As long ago as 1914 T. E. Hulme put his finger on one of the most nettlesome difficulties confronting the criticism of modern art—the need to bring about what he called “linguistic emancipation”. Hulme realized that a meaningful appraisal of the drastic changes in vision then taking place was hobbled by a vocabulary that had become obsolete. Without an appropriate language, statements about modern art could be expected to misconstrue far reaching changes in pictorial effort. Hulme had the good sense, however, not to confuse the failure of criticism to formulate a pertinent vocabulary with the significance of the visual emancipation already in full swing before World War I.

This critic happened to ponder Hulme's counsel to seek “linguistic emancipation” following an encounter with works by School of New York painters Philip Guston and Franz Kline at the Dwan Gallery here. He found himself acutely dissatisfied with nomenclature so diffuse it suggested these dissimilar artists reflected essential tendencies in common. True, around 1950 Guston and Kline joined the insurrection in New York against coercive habits of vision prevailing at the time in American painting. Since then, however, each has pursued a direction bound for a different point of the compass. The designation “Abstract Expressionism” is less than helpful in clarifying these differences. Nor is tachiste any more enlightening. As for “action painting”, coined by the American critic Harold Rosenberg in 1952, associations of muscular activity, and complete abdication of volitional controls now fastened onto the term, have weakened its value.

Unhappily, this observer has no clear-cut semantic solutions to offer, nor is this the place to undertake such clarifications if he was in possession of them. Rather he is concerned with calling attention to cardinal differences in strategies employed by such disparate painters as Guston and Kline. The gulf separating these strategies can be indicated by the differences between LISTENING and AFFIRMING. Thus the trembling surfaces, the indissoluble fusion of colour, space, shape, atmosphere in the works of Guston suggest an artist constantly “listening” to a dialogue between himself and images surfacing onto the canvas from the deep shaft of the unconscious. In the paintings by Franz Kline, on the other hand, imposing scaffold-like shapes, dramatic intervals of black and white, disclose an artist employing a strategy of affirmation. The inner dialogue preceding the Kline pictures has been erased in the final act of crystallization, whereas in the Gustons the mental processes involved in making a picture have become the picture's *raison d'être*. It would be absurd to claim greater validity for one of these strategies as against the other. The warrant for each approach resides in the final outcome—the caliber of the paintings resulting from them. Invoking that test, each of these strategies in the capable hands of a Guston or a Kline is valid.

Not surprisingly, the tensed complexities of Guston's paintings offer greater obstacles to instant reading than the trenchant statements of Franz Kline. For one thing, the Guston paintings appear interminably in flux, pliant shapes and nuanced tonalities melding into one another. Consequently the viewer must sustain his perceptions over a considerable lapse of time, allowing the painting enough time to establish its fugitive presence. The Guston pictures are allusive, inferential, presenting, as they do, a painter's “stream of consciousness”. That is not to say, the paintings are discourses privy only to himself. On the contrary, they are eminently accessible, for there is nothing capricious about these paintings, any more than there is in the cascading soliloquy of Molly Bloom climaxing the “Ulysses” of James Joyce. Indeed, Guston, who began his career inspired by the impeccable geometry of Piero della

Francesca and Uccello, has not severed his connections with those forebears. Instead, he has, in a manner of speaking, turned Piero inside out, all the while bringing to the canvas Piero's enrapture with painting as lyrical expression of thought.

The tendency to consider the Franz Kline strategy of painting essentially one of magnifying Chinese or Japanese writing has produced in many viewers here (as elsewhere) a failure to grasp the measure of this artist's impressive accomplishment. Widespread acceptance of the notion of Kline as a calligraphy stunt man bent on demonstrating his prowess with the big brush has had the effect of focusing attention on the resemblances between his work and the art of writing at the expense of other forces participating in the pictures. Kline is no more an “abstract calligrapher” than the cubists were painters of cubes. What has happened, of course, is that a generally accredited account of pictorial strategy has tended to confine the vision of many spectators to what is said to be there. If the viewer is alerted to look for leviathan fragments of calligraphy in Kline's work, that, very likely, is what he will find, having become the victim of what Thorstein Veblen called “trained incapacity”.

In the eight and nine foot canvases by Kline at the Dwan Gallery, slashing bars of black paint are clasped by surrounding whites. Black and white are complementary, flipflopping back and forth from the surface plane as the eye fastens now on one and then on the other. Such paintings as “Garcia” and “Black Siena” pulsate from border to border, shapes defined by the edges of the rectangle as well as by majestic sweeps of stark blacks. It is as if some giant mold, having broken, was transformed into another kind of being with a life force of its own. For this viewer, that life force emerges on the canvases as a “yea saying” by Kline to the free and untrammeled spirit.

New York painter Helen Frankenthaler, exhibiting recent works at Everett Ellin Gallery, presents additional evidence of the coexistence in abstract American art of many kinds of pictorial strategy. Though not a prime innovator, as are Guston and Kline, she “speaks” in a voice personal to herself. That voice is lyrical, witty, free and



Franz Kline: Black Sienna. 1960. Oil on canvas. 92 x 67 inches. (Dwan Gallery.)



Philip Guston: *Traveller II*. 1960. Oil on canvas. 55 × 73 inches. (Dwan Gallery.)



Frankenthaler: *Winter Figure with Black Overhead*. 1959. Oil on canvas. 84 × 53 in. (Everett Ellin Gallery.)

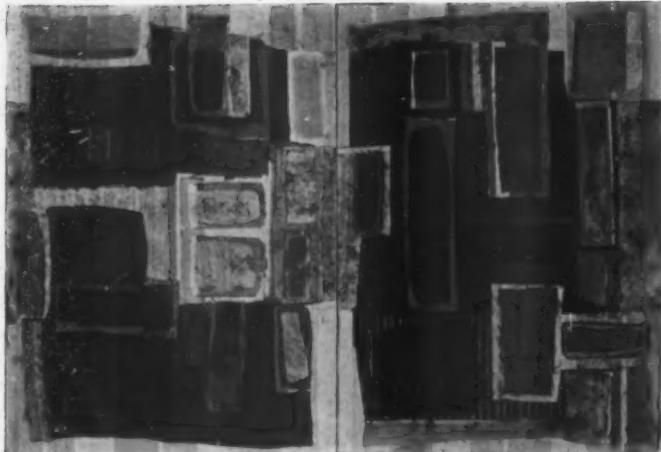
easy, an occasion for spontaneous expression without a trace of forced effort. Frankenthaler seems to paint as the spirit of the moment moves her, as if abiding by the rule of "sufficient unto the day". She may spin high-keyed thinned paint over unsized canvas, splattering and spotting on her way, while in other pictures she suspends organic shapes in earthen colour, here and there accenting forms with darts of luminous yellows and blues. In such works as "First Class Motel Bedroom", familiar objects from the everyday world serve as points of departure for improvisation having wit and charm infused with her infectious delight in painting. Helen Frankenthaler's pictures suggest a genuine romantic for whom there are no boundaries between herself and the surrounding world, no emotional collision between herself and "things out there". Consequently one finds in her work at its best, "Venus and the Mirror", for example, lyrical attitudes presented simply, directly, spontaneously.

The Landau Gallery exhibition of oils dated 1958—1960 by Antonio Scordia of Rome place this Italian painter in the mainstream of contemporary abstraction. The Scordia pictures have a "European look" in that he "respects" the properties of paint, but in no wise can they be described as Italian. Scordia seeks to convey the interior echo of something seen or something that has happened to him. More specifically, he is concerned with fixing that inner echo in the form of a visual image. Such paintings as "Annuncio" or "Grande Sipario" at Landau Gallery are thus a kind of metaphor of these interior "apparitions". Scordia accomplishes this by making a positive assertion on the canvas and then scraping the surface so as to leave a residue of traces. This echo effect is not induced by the material substance of the pigment as much as it is by ambience of colour and by suggestions of diffused light. In "La Infanta Isabel", dedicated to Velasquez, Scordia's patron saint among the old masters, scumbled whites provide an aerated light that hovers around, and somehow above, the roughened shapes.

After World War II Scordia, like many another Italian painter emerging from the provincial estrangement of Italian art, went through a period of assimilating French sources, in his case notably the cubist works of Braque and Picasso. Unlike many of his contemporaries in Italy he was exposed directly to cosmopolitan influences during his formative years. Born in Santa Fé, Argentina, in 1918 he was taken by his parents to Italy at the age of three, living in South America in 1947—1949, then Paris and London until 1950, when he settled in Rome. After 1950 he began to search for ways and means to illuminate his intense responses to the visible world in a manner that would carry conviction. He resisted the tide of political neorealism then ascendant in Italy. In 1955 he found his way out of the backwaters of post-Cubism by turning to abstraction, thereby releasing his full powers of invention. Around 1958 Scordia clarified his position vis-à-vis abstraction, and the results of that lucidity of intention are manifest in the works of 1958—1960 at Landau Gallery.



Scordia: *La Infanta Isabel*. 1960. 162 × 130 cm. (Felix Landau Gallery.)



Roger Barr: Persian Maze. 1960. Collage of velvet, brocade, silk.
(Esther Robles Gallery.)

The Esther Robles Gallery is presenting recent paintings in mixed media and abstract collages of torn, cut, and shredded fabrics by Roger Barr, a 40 year old Los Angeles artist now residing in Paris. The new works by Barr consist of multiple units of two to half-a-dozen or more separate panels joined together. These multiple units are conceived in such a fashion as to allow them to be combined in as many ways as there are sides to the individual panels. Any side of any panel in a given work is so constructed it coordinates with any other side of any other panel in the same picture. A collage having two units, such as "Persian Maze", provides no less than 32 alternate arrangements. The variables increase in geometric ratio, in as much as the panels can be placed vertically or horizontally, grouped in squares or rectangles, or positioned in some kind of stepped sequence. Barr has solved the problems of variable composition by restricting shapes largely to squares and rectangles sloping in different directions, and by confining colour to a compatible scheme of blacks, airy blues, hot reds, warm yellows and oranges. The silks, cottons, brocades, and velvets of the collages are painted in flat colour without loss of the tactile qualities of the materials. These "Multi-directional Polyptychs", as Barr describes them, possess a fauvist exuberance of colour and a mercurial shifting of forms in space not at all as painstaking and ponderous as the term might suggest.

Gerd Koch is a young Southern California painter imbued with a Wordsworthian élan in the presence of nature in the raw. Recent oils by Koch in exhibitions at the Esther Robles Gallery and the Long Beach Museum of Art reveal an artist making a concentrated effort to capture on canvas the precise impression made on him by one or another of nature's infinite variety of moods and expressions. Koch translates these moods and expressions of nature into pictorial equivalents: warmth and fullness of sunlight by swatches of brilliant yellows; plants bending in the wind by slashes of sloping



Gerd Koch: Lightly Wandering Through This Place. 1960. 39 X 47 inches.
(Esther Robles Gallery.)

greens; swaying rhythms of the sea by festoons of sea blues and greens. Viewing the Koch pictures is something like taking a walk in the country, drinking in the light, moving along without noticing anything of unusual interest for a while and then being pulled short by a sudden rapport with some aspect of nature. If Koch is not always successful it is because he has not always managed to find the exact equivalents in paint of the heightened moment you sense he experienced. A commendable effort, and one that foreshadows further realization as he achieves fluent command of his poetic intention.

By no means have all the gifted young artists here joined the ranks of the abstractionist vanguard. James Strombotne, for one, is determined to pursue his own course in his own way, unconcerned with what anyone else might be doing, whether in this vicinity or in New York and Paris. Strombotne's current exhibition of paintings at Frank Perls Gallery presents the works of an artist intent upon calling attention to the knavery and cruelties of the human species and lampooning the absurdities and idiosyncrasies to which homo sapiens is prone. This intention, as you might expect, runs the risk of veering into caricature, a hazard Strombotne, for the most part, manages to avoid, though in some pictures, "Yoyo", for example, he has succumbed to the temptation. The expressionist side of Strombotne tends to be muted by simplifications of the figure, often in flattened shapes in a single unmodulated colour, and occupying space



James Strombotne: The Bath. 1960. 50 X 60 inches. (Frank Perls Gallery.)

divided into large sections of equally solid tonalities. This procedure transposes the events on the canvas to figures in a dream-like trance, as in "The Bath", a painting in which a slightly out-of-focus, ageing male and female in the nude are seen alongside two dark phantom personages and an ape seated in dim light in a corner. In the Strombotne works at the Perls Gallery there is a curious conflict between the artist's violent reactions to the bizarre dance of life and the mesmeric appeal of figures existing in haunted dreams, a conflict he generally has resolved by keeping these two forces in a state of continuous tension so that the observer alternates between brutal reality and the strangeness of dreams.

Surrealist transformation of fact into fancy and fancy into fact is on view at the Rex Evans Gallery in a show titled "The Inexplicable—Magritte and Others". Pictures by Magritte, Delvaux, and Lepri depict the inexplicable in that tangible objects positioned in extensional space are invested with incredible properties by their unexpected conjunction. The ordinary has been made "extraordinary" by means of a veristic approach to the depiction of things. In "La Pêche Miraculeuse" (1944) Magritte altered this veristic rendering of familiar objects, diffusing forms in stippled, impressionist-like dabs of high-keyed colour, calling forth the enigmatic by suggesting unnerving ambiguities in the "real world". Thus rippling water painted on a canvas set on an easel merges exactly with waves logically belonging to the sea in the distance. Delvaux conjures the inexplicable in "Femmes dans la cité déserte" by stationing nude and partially nude male and female figures in deep space, holding arms aloft in ceremonial gestures in front of a barrel-vaulted arcade. In these and other works at Rex Evans Gallery one is reminded of the surrealist contributions to our understanding of the unconscious as the wellspring of the creative imagination.

(continued on page 69)

Una grande mostra a Torino

Pittori stranieri moderni nelle collezioni italiane

Giuseppe Marchiori

Le opere esposte nella Galleria d'Arte moderna di Torino rappresentano soltanto in parte lo sforzo compiuto dai collezionisti italiani, soprattutto in questo dopoguerra, per arricchire le loro raccolte di pitture e sculture italiane con una vasta scelta di artisti stranieri.

Il fenomeno del collezionismo, in Italia, di arte quasi esclusivamente straniera, è piuttosto recente e va considerato nei suoi aspetti più caratteristici come un fatto importante nella storia del gusto e della società contemporanea.

Pochi sono stati i pionieri, nel nostro paese, animati da un vero interesse per l'arte moderna francese e tedesca, dall'inizio del Novecento allo scoppio della seconda guerra mondiale, con scelte ristrette e non sistematiche, e tra questi, partendo dal Fabbri e dal Loeser, vanno particolarmente citati, per quanto hanno fatto come collezionisti e divulgatori d'idee, Sandro Volta, Raffaele Carrieri, Pier Maria Bardi, Riccardo Gualino e Pietro Feroldi.

Ma non si vuole qui fare la storia del collezionismo italiano, né in generale, né in particolare, perché si rischierebbe in ogni caso di cadere in omissioni spiacevoli; e poi perché lo scopo della mostra di Torino è di far conoscere a un pubblico sempre più vasto un gruppo di opere nella maggior parte conosciute soltanto da un limitato numero di persone. È giusto che i collezionisti siano gelosi dei quadri che amano, e che, spesso, sono costati grandi sacrifici; e è quindi doppiamente degno di elogio il fatto di averli concessi in prestito perché altri ne godessero in un confronto stimolante e suggestivo di personalità e di tendenze.

L'antologia è nata così dalle scelte individuali, che non si sono proposte certamente di esaurire il complesso panorama dell'arte moderna; ma, attraverso queste scelte, è stato possibile tracciare un disegno, sia pure incompleto, di valori fondamentali, per universale consenso, in una storia della pittura del novecento; e di proporre alcuni documenti vivi, necessari a intendere certi problemi dibattuti con fervore nel campo dell'arte di oggi.

Si è cercato inoltre di creare un certo equilibrio tra le differenti presenze, dando, com'è giusto, un rilievo maggiore a figure di fama universale (per esempio a Picasso), e seguendo, per quanto era consentito dalle opere a nostra disposizione, una linea di continuità storica.

Sgomberato il terreno da ogni possibile equivoco circa i propositi e le intenzioni degli ordinatori della mostra, ciò che più c'interessa è il carattere del collezionismo italiano, che, secondo quanto accade in ogni paese democratico del mondo, è l'erede immediato dell'antico e glorioso mecenatismo.

Non si può dire che, nemmeno nei paesi comunisti, lo stato abbia sostituito il principe o il tiranno illuminato. Il mecenatismo di stato è sempre una faccenda burocratica con domande in carta bollata e con fini assistenziali. Ma le grandi collezioni, che costituiscono l'ossatura e la gloria dei maggiori musei del mondo, sono nate per lo più dal giudizio incontrollato dei principi e non per merito delle commissioni per gli acquisti statali. Anche il collezionismo moderno si è imposto come una realtà estetica, economica e sociale, insostituibile nel mondo di oggi, retto dalle libere istituzioni democratiche. Il collezionista, questo personaggio che appare, benefico e giusto, nei sogni di ogni pittore, ha nel mercante un efficace sostegno, un consigliere di assoluta fiducia.

Il rapporto tra l'artista e l'ambiente, in cui è destinato a vivere, è radicalmente mutato. È finita la pittoresca epoca romantica degli squattrinati e dei morti di fame. Oggi l'artista è assicurato dal contratto col mercante e dalla fiducia del collezionista. Se ha una grande resistenza morale, può salvarsi dal fascino del denaro e dal conseguente obbligo di mantenere una sigla riconoscibile, indice di un buon prodotto richiesto da tutti. L'artista che conserva la propria libertà, attraverso il benessere economico, è molto più raro di quanto si possa immaginare.



Paul Klee: Maske. 1933. (Collection privée, Torino.)

Tiziano ebbe ai suoi tempi onori e denari dai principi illuminati, ma non sembra che la ricchezza abbia influito in senso negativo sulla qualità della sua «produzione». Non si può dire altrettanto di artisti moderni con la fuori serie davanti alla porta di casa. Quanti sono i collezionisti e i mercanti che lasciano all'artista la piena libertà di essere se stesso, cioè di sperimentare, di mutare, di contraddirsi? Accade talora che collezionista e mercante si confondono nella stessa persona. Ma ci sono mercanti, che hanno avuto il buon senso di tenere per sé le opere migliori, scremate, per così dire, tra le infinite passate nelle loro gallerie durante anni e anni di commerci e di mostre. Una collezione si costituisce spesso in modo casuale, ma poi s'indirizza secondo criteri ben precisi a documentare un momento o un periodo di storia, o, più di rado, a rappresentare, in ogni fase del suo svolgimento, l'opera di un solo artista.

Altri collezionisti invece studiano piani minuziosi con sicura preparazione e con severa coscienza di storici, talora rivalutando artisti misconosciuti, o, in altri casi, anticipando addirittura il giudizio dei critici.

Il collezionista è animato da una costante volontà di perfezione (quando il suo spirito sia davvero illuminato), che si manifesta nella ricerca del quadro più significativo, del quadro-chiave nell'attività di un artista o nello sviluppo di un movimento.

Ciò comporta spesso lunghe ricerche, indagini quasi poliziesche, singolari abilità commerciali. L'amore dell'arte aguzza gli ingegni. E l'amore dovrebbe essere il primo e l'unico movente del collezionismo moderno.

Invece il fenomeno è molto più complesso e comprende i fini più opposti, le ragioni meno credibili, che altri scrittori hanno individuato e catalogato in alcune categorie, quali le manie, lo snobismo, l'ostentazione, la speculazione, l'attivismo gratuito.

Può essere una mania (ma che porta a risultati utili) quella di chi vuole a ogni costo i pezzi più rari per esaurire la serie, per riempire le caselle vuote, come usano i filatelici. Anche lo snobismo può essere, come l'ostentazione, una utile molla all'acquisto di opere eccezionali, delle quali far pompa nelle lussuose dimore.

Ma molto più spesso lo snobismo è un rischio che permette di puntare sulle carte peggiori, su quelle che perdono nel tempo. Le fame effimere, le fame stagionali sono i pericoli costanti di questo genere di collezionismo, e non parliamo dell'ostentazione volgare delle firme più celebri che non corrispondono in molti casi ai valori che saranno consacrati dalla storia.

Gli «attivisti» poi della «modernità» a ogni costo finiscono, senza rendersene conto, col documentare quasi sempre la storia delle intenzioni e dei problemi non risolti, o anche la storia del costume, anziché la storia dell'arte.

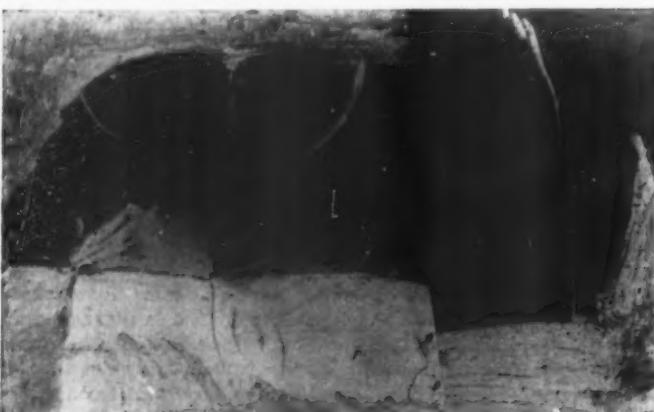
La ragione di queste differenti espressioni del collezionismo moderno va identificata col costume, nei suoi più tipici aspetti, della società attuale «decadente» e scarsamente idealista.



Max Ernst: *The Gulf Stream*. 1927. (Collection Cardazzo, Venezia.)



Dubuffet: *Le pélerin*. 1953. (Collection Cardazzo, Venezia.)



Tàpies: Pittura. 1958. 73 × 115 cm. (Collection Cavellini, Brescia.)

Si spiega in tal modo, soprattutto coi segreti propositi speculativi, la parte più deteriore del collezionismo a «double face», che non dobbiamo ignorare nel nome dell'apologia ottimistica dei vari Pangloss.

Teniamo conto anche di questi fatti, ma per sottolineare con maggior forza il disinteressato amore per l'arte dei collezionisti puri, il loro notevole contributo alla raccolta dei «testi» essenziali italiani e stranieri, cercati con una passione dominata da un giudizio critico sicuro. (A questo proposito possiamo aggiungere, che il collezionismo, da noi preferito, è, in generale, quello di chi è disposto ai grandi sacrifici, a privarsi di tanti beni di utilità immediata, pur di possedere gli «oggetti» delle grandi scelte culturali.) L'eredità umanistica non è del tutto dilapidata oggidì.

Questa è una constatazione confortante, provata dai molti esempi raccolti nelle sale della mostra, e che rivelano nell'insieme collaudate certezze e affascinanti indicazioni o proposte di valori.

Dal 1945 a oggi, nel breve corso di sedici anni, in una successione romanzesca di eventi, l'arte si è identificata sempre più con le vicende della vita, in un mondo che sta trasformandosi a ritmo accelerato, e che sembra impossibile definire.

L'Europa non è più il centro del mondo, anzi il centro di un mondo costruito e organizzato in secoli e secoli di tradizione classica. L'antico spirito d'avventura, nella tenace volontà di ricerca, va cercato oggi piuttosto al di là dell'Oceano, in quel vasto spazio che corre tra New York e San Francisco e che comprende nuove scuole d'avanguardia, spregiudicate, indipendenti da influssi europei, ispirate piuttosto dalle civiltà dell'Estremo Oriente.

Pollock ha dato il via, con scatenata violenza, a una lunga serie di esperienze e di gesti, a quell'attivismo della pittura, che tocca ormai ogni continente, compresi quelli vietati, e che si esercita nelle più problematiche espressioni attuali.

In questo campo di urti e di contrasti, che riproducono con realistica evidenza il difficile passaggio tra due tempi della storia della civiltà, i collezionisti italiani più giovani si sono avventurati con consapevole audacia.

Così accanto alle opere rappresentative dei movimenti storicamente conclusi, altre opere appaiono di pittori accettati o discussi,



Schneider: *Peinture 76 D.* 1960. 81 × 100 cm. (Collection Ernesto Bestagini, Milano.)



Franz Kline: *Monitor*. 1956. 200 × 294 cm. (Coll. Giuseppe Panza di Biumo, Milano.)

(LANGNER, continued from page 66)



René Magritte: *La pêche miraculeuse*. 1944. 15 X 22 inches. (Rex Evans Gallery.)



Abbott Pattison: After "La Grande Jatte". 1960-61. Bronze. Unique casting. Height 63½ inches. (Feingarten Galleries.)

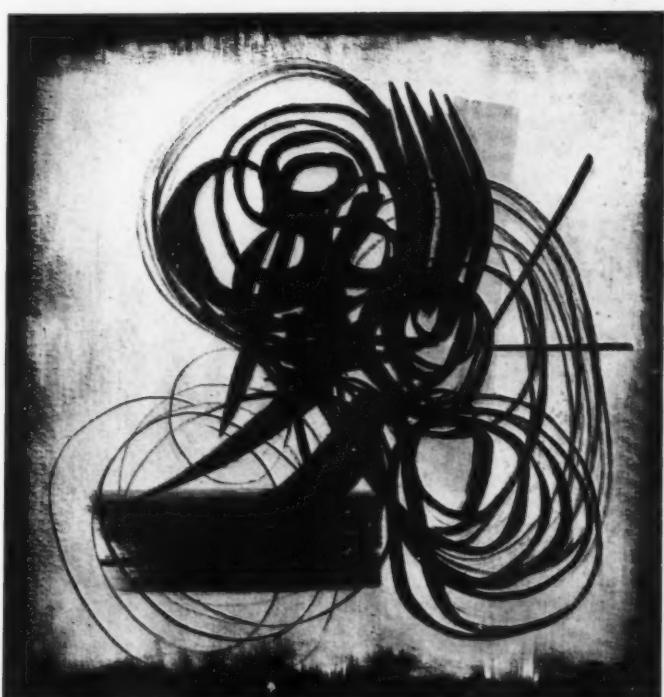
The exhibition of cast bronze and welded steel sculpture by Chicago artist Abbott Pattison at Feingarten Galleries presents a demonstration of virtuosity unleashed in the studio. Pattison essays massive bronze reliefs in which hollowed and bulging shapes suggest powerful organic forms struggling into being, as in "The Creation", a tour de force this observer failed to find convincing in spite of the difficulties the artist must have encountered in overcoming formidable obstacles. In other works in which facility is less evident, "Omaha Beach" for example, broken bits of forged steel welded together establish a sculptural entity having a commanding presence. Here Pattison is the more convincing in that he doesn't appear to be making a strenuous effort to astound the viewer. Nor is he without a certain playful wit. "After Grande Jatte", a sort of Neo-Dada construction of cast bronze stick shapes, is a wry and amusing sculptural "take-off" on the Seurat painting. There can be no doubts as to Pattison's talents. It is to be hoped he can proceed in such a fashion as to take that gift for granted without having to prove it.

(MARCHIORI)

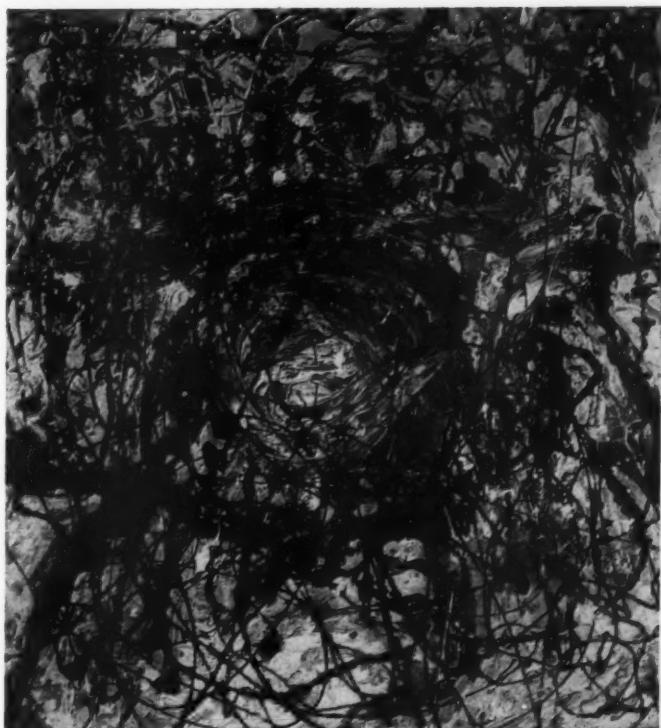
talora avviati alla maturità, talora invece in via di farsi. E il merito delle accettabili indicazioni, che vanno dagli americani ai giapponesi, dalla Scuola di Parigi agli spagnoli, è proprio del collezionista italiano più giovani, che continuano l'opera di quelli più anziani con un entusiasmo e con una volontà di affermarsi meritevoli del più ampio riconoscimento.

Nella continua alternativa tra l'affermazione dei valori assoluti e la proposta individuale di valori più problematici, consiste il compito del collezionismo moderno in Italia. E un significato particolare assume, al di là del mero fatto economico, l'interesse che il collezionismo italiano rivolge, quasi sempre in un piano di alta qualità, all'arte di ogni paese, senza fissarsi in un solo indirizzo, in una sola tendenza.

La mostra di Torino documenta con la massima obiettività e, come s'è detto, senza la pretesa di fare la storia dell'arte moderna, gli aspetti più interessanti del collezionismo italiano nelle sue scelte più libere dei pittori stranieri moderni, da Manet a Saura.



Hartung: T. 49-25. 1949. (Collection Gesi, Milano.)



Pollock: Vortex. 1949. (Collection Carrain, Venezia.)



Hosiasson: Toile P. 1961. (Cliché Galerie Karl Flinker, Paris.)

On Hosiasson

Pierre Schneider

An idea taking form is an arm thrust into the bee-hive of space. It may wreak havoc on it, be devoured by it. If we consider the world around us, the risk seems slight: so complete is the agreement between tree and sky, between rock and light. But do we know what errors preceded this balance, of what convulsions it is born? Every landscape may well be a battle-field of which time has hushed the din, healed the wounds. All was consummated when man appeared. He found the model of a harmony, not the means to obtain it: the place, not the formula.

Around the house of forms conceived by the mind, space shall turn into abyss lest we take care to appease it. Find within man that which will make nature accept him: it is a responsibility so heavy that men have always been tempted to escape it through the richness of invention. Why look outside? Are they not thick and sumptuous, the curtains of our culture? Is its furniture not varied and magnificent? Yet all its treasures are no more than a mirage exasperating anxiety into hysteria, if they accumulate in a closed

room, if they shy from the elementary confrontation with space. It is because they accept the challenge of space and succeed at times in being admitted into it, that a simple raised stone, a rudimentary piling up of blocks radiates fullness and calm.

Spurts of fever, fits of violence, frantic flights into novelty: none of these traits so prevalent today are to be found in Hosiasson's painting. It is poised, one form sustaining, bolstering the other, as a wall is built stone upon stone. Elsewhere this would be a mere simile. Hosiasson's work, however, is evolved on that basic level where metaphors are still literally true. Space, real space, illuminates, thickens, absorbs his rectangles; unlike the figures of neoplasticism, they are not projections, on a canvas, of a purely mental, abstract quest. Yet, while the air which surrounds them is the same as that which envelops our earth, Hosiasson's figures are not schematized, corrected landscapes either. The space of a landscape is horizontal, that of a painting is vertical: any representation of landscape therefore implies an imaginary rectification. Hosias-



Toile. 1961. 195 × 114 cm.



Toile. 1961. 146 × 97 cm.



Toile. 1961. 93 × 74 cm.



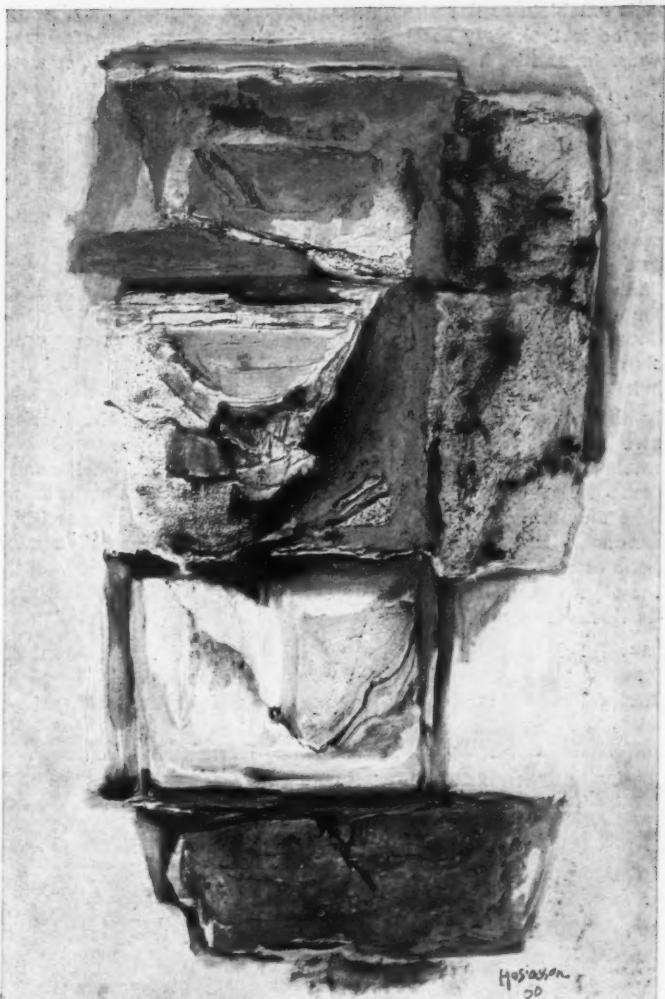
Toile. 1960. 116 × 89 cm.



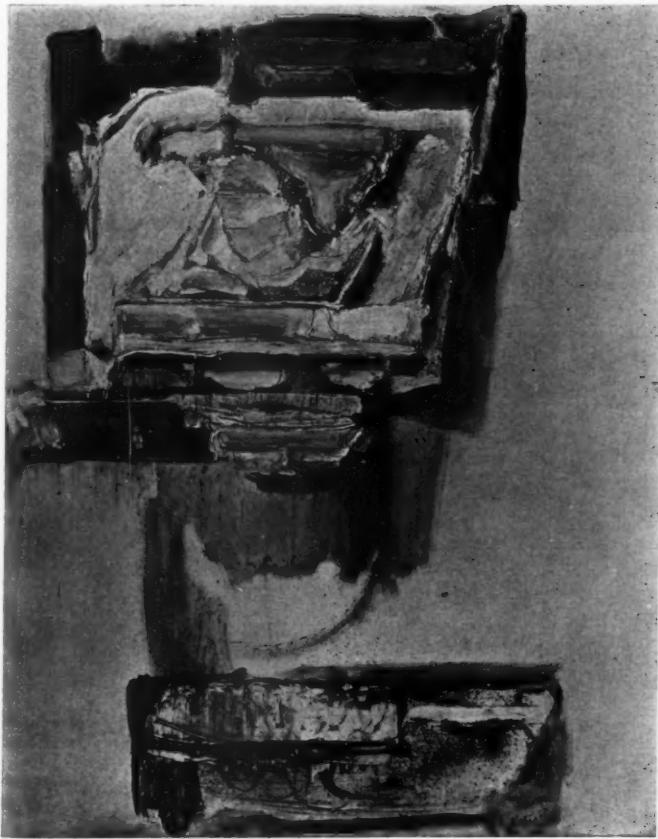
Toile. 1961. 175 × 230 cm.



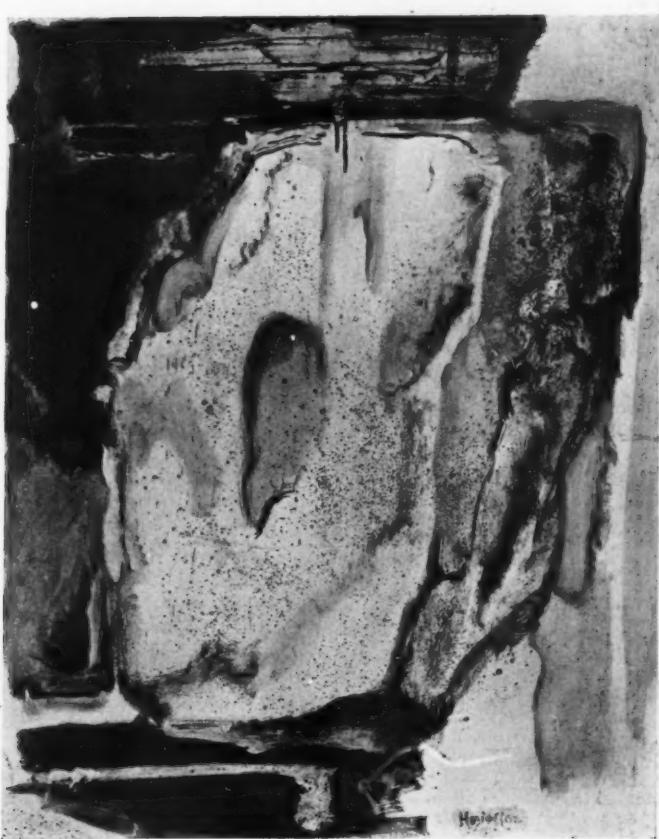
Toile. 1961. 212 × 149 cm.



Toile. 1960. 146 × 97 cm. (Private collection, Paris.)



Toile. 1960. 146 × 114 cm.

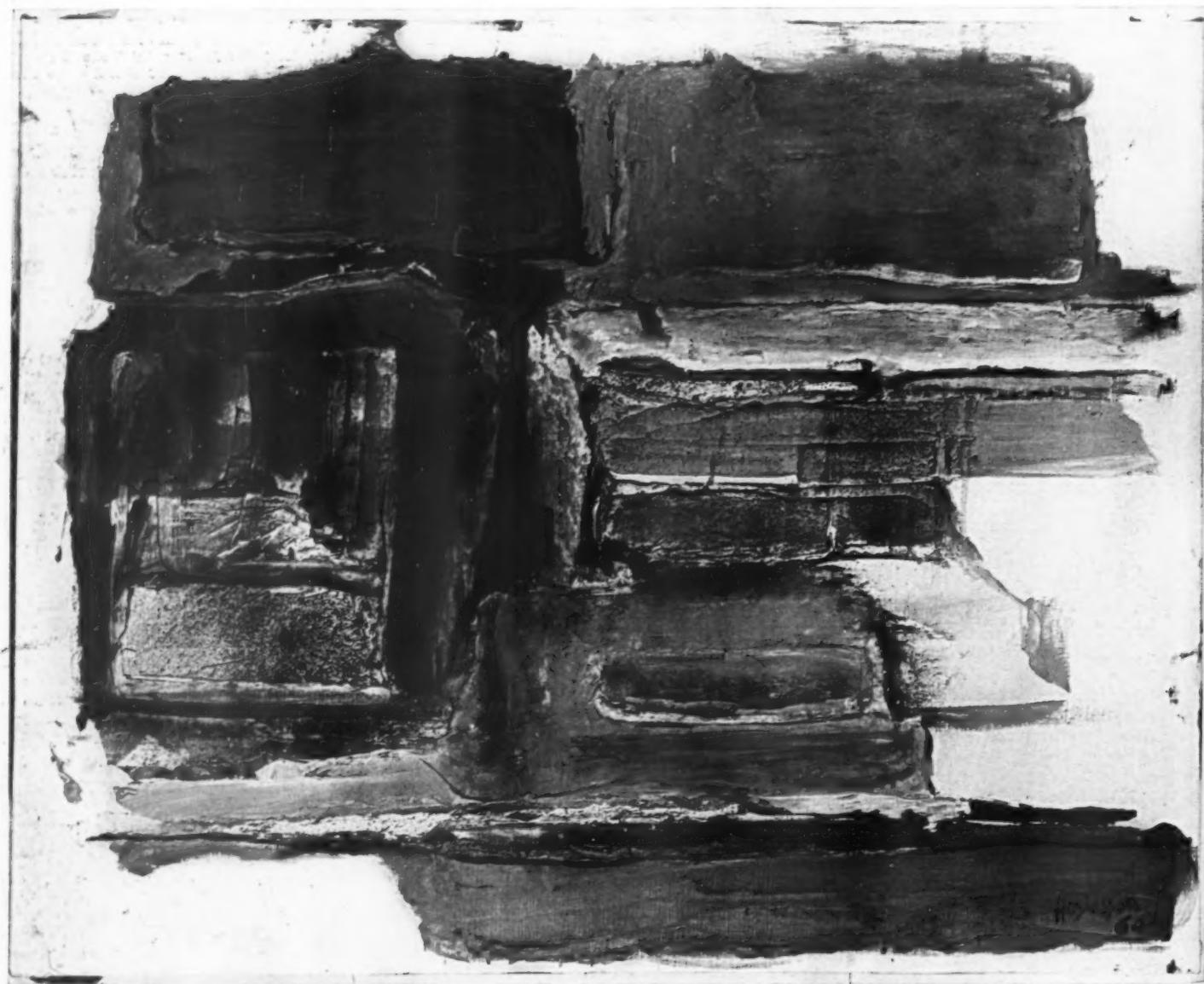


Toile. 1960. 82.5 × 105 cm.

son's entablatures rise straight up, neither abstract nor translated, related in their very essence to archaic temples or to cyclopean walls. Indeed both are in the strictest sense, geometries in space. This, then, is the primeval confrontation, tirelessly sought, the unchanging conflict between the same simple masses and the unvarying void, gradually resolved by subtle alliances. Something is exchanged, something circulates between the extreme densities of a texture in turn liquid and solid. The fluidity and transparency of air, the changes of light require the opaqueness of matter to concentrate and come to life; the most delicate, limpid shades in preference associate with the thickest parts. The panic-frozen sky finds its redeeming mobility in the brooks and lakes gathered in the heart of stone. It is in these rocks that the sun rises and goes down, flows, sleeps, evaporates, and that the diaphaneity and chromaticism of naught find expression. The finite forms steal from infinite space the virtues that will enable them to bear it.

To the never-excluded possibility of disaster these calm blocks owe their tension, their energy: cariatids loaded with the overwhelming weight of space. Were it not for this task, Hosiasson's elaborate preparations, his sands and glazes, would seem precious. Here they are above all useful: like those ageless recipes used by masons in which magic plays its part, those mixtures of straw, pebbles and even flour whereby they consolidate walls and vaults. The signs of sagging, of collapse, so visible, are justification enough for Hosiasson's precautions.

Through the succession of his paintings, the artist seeks to maintain the essential alliance: celestial stones, petrified skies testify to the coexistence of stability and motion. It is a fundamental problem: hence the solution, once it is found, is bound to be simple. Yet the privilege of the fundamental is that it may be repeated without becoming monotonous. Daylight, that daily miracle of freshness, cannot but be forever the light of the first day. One does not discover basic truths, one can only rediscover them like a mountain abolished, one would think, by clouds: when the veil is torn, the eye marvels to find it there again, necessary, immutable, in its place. In Hosiasson's recent canvases, the forms appear precisely thus, in the sudden opening of uncertain whiteness—an assurance extended. In the last two or three years, Hosiasson's work has given us an abundance of these quiet lepihanies. And just as the sight of the summit erases the traces of the laborious approach, this strong and gentle candor dispells all memory of the journey. Surely it is right that it should have been long. The simplicity attained here is not the consequence of a refusal of experience: it is, to borrow Kleist's phrase, a "second innocence", that which comes from having pursued experience to its end: as two straight lines, once they have crossed, will only meet again at the point of infinity. A whole life of experimentation, sometimes restless and thankless, is necessary for dawn's evidence, quickly lost, to affirm itself again with such politeness and serenity.



Toile. 1960. 82.5 x 105 cm. (Collection Galerie Handschin, Basel.)

Expositions à Milan

Hans Hartung

L'œuvre récent de Hartung est essentiellement graphique. Alors que dans ses peintures les plus anciennes le signe, d'un tracé toujours souple et rythmé, s'opposait, en un contrepoint musical, aux nuances cristallines des fonds et à l'épanchement libre de la tache, dans ses pastels récents l'élément graphique a la plus belle part: rarement le signe, presque toujours noir, s'appuie sur un fond coloré. Frisant l'élégance gratuite, le signe de Hartung noue ses boucles, pour ensuite les dénouer, avec une grâce et une sûreté qui est presque unique dans l'ensemble de la tradition occidentale. Mais c'est pourtant dans d'autres compositions, où la verticalité du signe laisse entrevoir des réminiscences naturalistes, que réapparaît le goût de cet artiste pour une expression se rapprochant de la musique. Ce sont des tracés, souvent parallèles, qui, en changeant d'épaisseur ou en s'infléchissant légèrement par rapport à la verticale, créent l'illusion d'un développement. Dans d'autres cas, les signes plus larges et aux contours estompés semblent devenir les équivalents d'un accord complexe et sourd: impression qui est renforcée par le velouté toujours très beau des noirs dont cet artiste se sert.

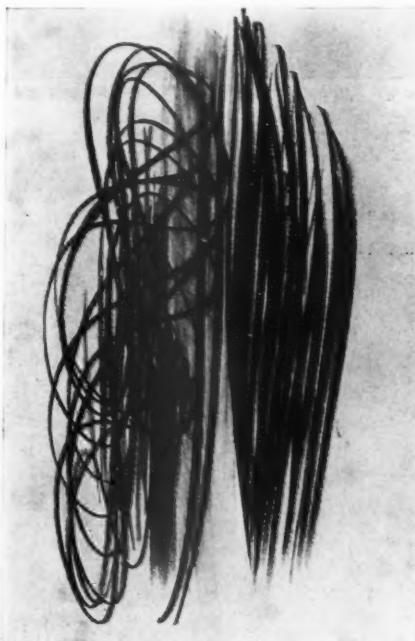
(Galleria Lorenzelli)

Appel

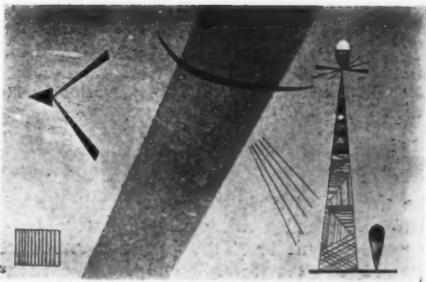
Nul ne peut contester aujourd'hui la vitalité débordante que nous communiquent, par ses couleurs stridentes et l'épaisseur de ses couches, la peinture tumultueuse et souvent primitive de cet artiste hollandais. Ces peintures s'expliquent par l'agression immédiate de leurs tons heurtés et chauds, quand bien souvent elles ne soutiennent pas l'examen critique de la composition. Dans cette exposition milanaise, il était pourtant curieux de ne pas reconnaître dans des peintures figuratives moins ré-



Hartung: Pastel. 1958. (Galleria Lorenzelli.)



Hartung: Pastel. (Galleria Blu.)



Kandinsky: Variation K695. 1941. Tempera. 28 x 47 cm. (Galleria Blu.)



Moreni: Immagine quasi travolte. 195 x 114 cm. (Galleria Blu.)



Appel: Deux têtes. 1959. 146 x 114 cm. (Galleria Blu.)

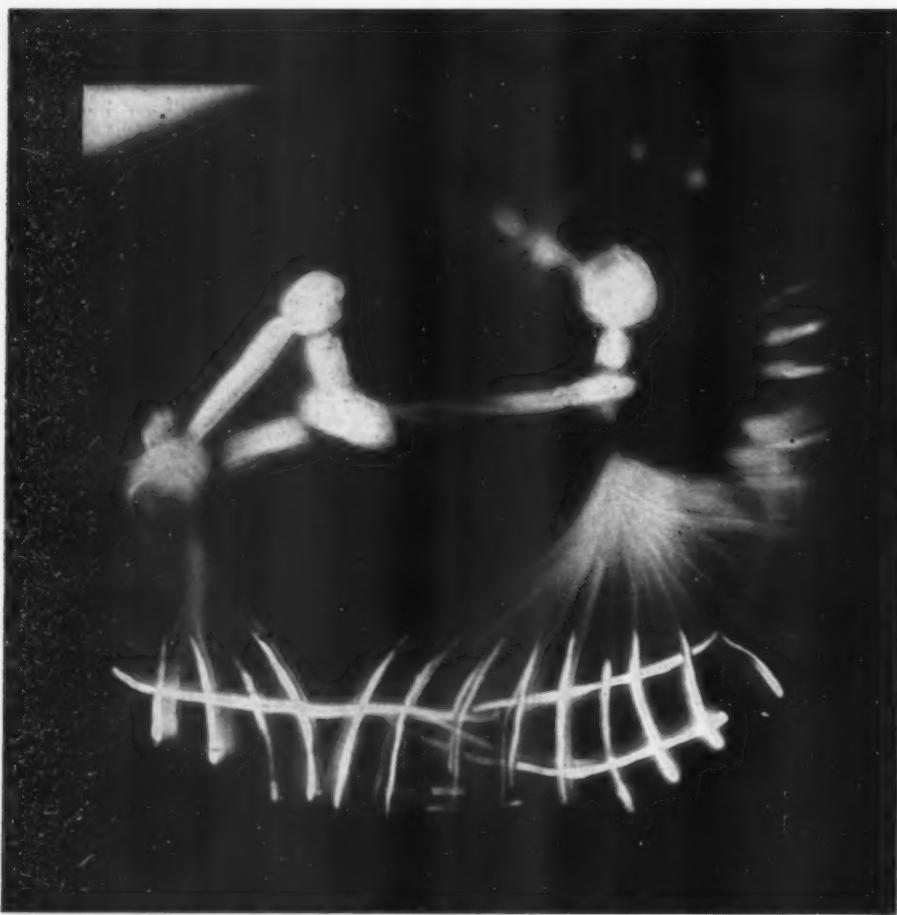
centes la virulence chromatique à laquelle Appel nous avait accoutumés. Beaucoup plus sages dans les couleurs, d'une composition aussi, plus surveillée, leur expressionnisme se sert plutôt de moyens graphiques.

(Galleria Blu)

Panorama

Un accrochage remarquable, composé avec des œuvres appartenant à la galerie, où nous avons particulièrement aimé une grande toile de Moreni, une détrempe de Kandinsky (1941), un «fer» de Burri, une détrempe de Francis, un collage de Schwitters, une toile de Scott. Les autres œuvres (une par artiste) étaient de Afro, Bissier, Capogrossi, de Staël, Dubuffet, Fontana, Hartung, Klee, Manessier, Mathieu, Morlotti, Nicholson, Picasso, Riopelle et Vedova.

(Galleria Blu)



Malina: Kinetic Painting, "Leo", 1961. (Toutes les illustrations qui figurent sur cette page, avec l'aimable concours de la Galerie Schwarz, Milan.)

Malina

La transcription du mouvement a toujours été un des objectifs de la recherche picturale, depuis le déroulement d'épisodes narrés en une suite d'images jusqu'aux tentatives futuristes. Alors qu'une grande partie de l'art d'aujourd'hui tend à la configuration unique et immédiate, les peintures cinétiques du savant et ingénieur texan ajoutent un maillon fascinant à une chaîne d'expériences qui remonte aux débuts de l'art. Nous ne nous arrêterons pas sur les particularités techniques de ces boîtes magiques et lumineuses, sur le jeu subtil de contrepoint du «rotor» et du «stator». Il suffit de savoir que Malina «peint» avec la lumière (la lumière artificielle), que les formes abstraites de ses tableaux se meuvent, s'étendent et se restreignent en un mouvement rapide ou à peine perceptible. Certains de ces tableaux font penser à la lente évolution des astres, d'autres aux mystérieuses profondeurs sous-marines. Mais la limite de cet art nous apparaît lorsque la petite machine qui meut ces compositions a épuisé ses combinaisons et revient à son point de départ. Le spectateur, devant ces peintures cinétiques, se trouve, comme au cinéma, dans un état passif; sa participation est réduite au minimum, tandis que devant une peinture «statique» ses possibilités de mouvements intérieurs sont illimitées. (Galleria Schwarz)



Lucio del Pezzo: Relitto. 1961. Détrempe et collage mécanique, avec voile de tulle. 50 x 35 cm.



Mario Persico: L'uomo del biscotto in bocca. 1960. 80 x 110 cm.

Groupe Phases

La revue «Phases» est née en 1954 des préoccupations d'Edouard Jaguer de rassembler des expériences diverses issues du surréalisme et disséminées dans le monde. Parmi les peintres du groupe «Phase», ou ayant collaboré à la revue, se trouvent des artistes du courant «néo-dadaïste» ainsi que de véritables abstraits. Dans cette exposition n'apparaît pas une unité de recherches. On y trouve, parmi d'autres, les deux plus intéressants représentants du mouvement «néo-dadaïste» napolitain, Del Pezzo et Persico, auxquels la Galerie Schwarz a ensuite consacré des expositions personnelles. Poursuivant cette illustration des tendances d'une certaine avant-garde mondiale, la galerie a terminé la saison par une très importante «Exposition internationale du surréalisme», dirigée par André Breton et organisée par José Pierre et Tristan Sauvage. (Galleria Schwarz)



Wifredo Lam: Personnage. 1938. Détrempe sur papier.



Raysse: Nylon-oiseau du paradis.



Arman: Squelette d'Achille.

Cy Twombly

La peinture de Twombly, américain né en Virginie en 1928, mais vivant à Rome depuis quelques années, offre bien des points de contact avec les courants appelés improprement «néo-dadaïstes» par son humour, par ses sujets et par l'absence d'un souci de composition. Ces toiles, souvent de vastes dimensions et presque toujours d'un fond clair touchant au blanc, sont recouvertes d'annotations, de fragments d'écriture, de croquis malhabiles: semblables aux griffonnes presque inconscientes dont le commun des mortels recouvre les feuillets d'un bloc-note. Refusant l'expression synthétique d'un Dubuffet (avec lequel pourtant il n'est pas sans affinités), Twombly semble préférer un ton narratif très diffus, où les surprises et les allusions, même très poussées, ne manquent pas de charme.

(Galleria del Naviglio)

Arman, Raysse

Poursuivant l'illustration d'un courant artistique, dans lequel des artistes, refusant les règles de la peinture, même abstraite, se vouent à l'assemblage d'objets les plus divers, la Galerie Schwarz, par cette exposition dédiée à Arman et à Raysse, nous a offert un des spectacles les plus stimulants de son programme. Dans les «boîtes» d'Arman l'objet se trouve multiplié: l'artiste étant convaincu que la seule répétition obsessive de cet objet puisse encore nous permettre d'en saisir les contours familiers. De ces cadres de montres et de réveils, des couverts ternis, des embauchoirs (ces derniers utilisés dans une savoureuse parodie de certains tableaux métaphysiques de Chirico), enfin, des petites brosses rondes se dégage un rythme insolite, tandis que la couleur des objets mêmes permet des combinaisons de tons qui ne sont pas sans préciosité. Martial Raysse, bien plus jeune qu'Arman, mais appartenant au même groupe de Nice, nous fournit la gageure de faire des compositions plastiques avec les matériaux apparemment les moins poétiques de notre époque: les objets en plastique en vente dans les prix-unics. Matériau ingrat, de couleurs douceâtres: Raysse en obtient des sortes de trophées dont les éléments ne sont souvent que posés. Quelquefois, les transparences des sacs en plastique et les aigrettes des plumeaux font de ces montages d'étranges méduses; mais le plus souvent les objets restent tels et on a l'impression de n'avoir devant soi qu'une sorte d'étalage. C'est dans de petits récipients contenant de curieux objets assemblés en forme de colonne que Raysse se montre le plus poète: car l'art reste, sous toutes ses formes, une invention, une transformation; le simple dénombrement, même ingénieux ou insolite, ne lui suffit pas.

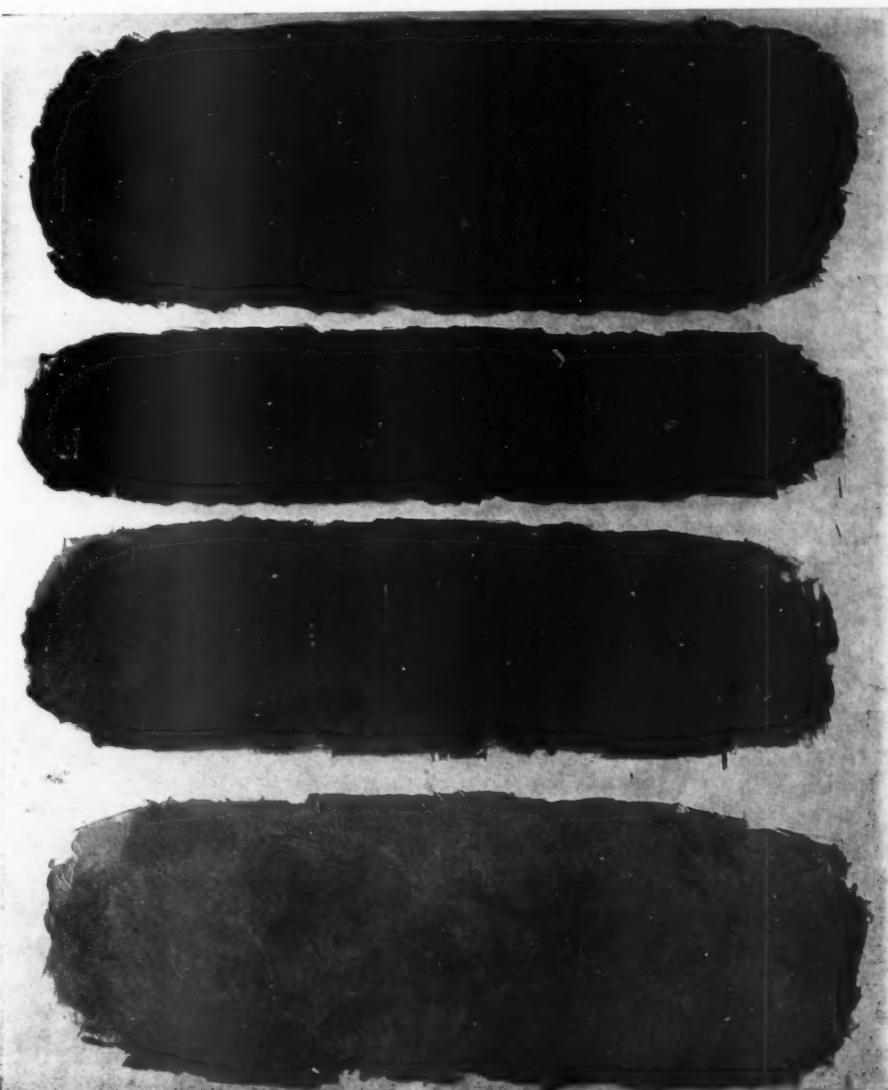
(Galleria Schwarz)

Raymond Parker

La moitié des énormes taches colorées qui emplissent l'espace blanc des toiles de Parker leur confère une densité qui est à l'opposé de la recherche de Rothko, bien que le nom de ce peintre soit le premier qu'on puisse citer dans un rapprochement. Ces taches, peintes par petits groupes de deux, trois ou quatre, d'une matière très maigre, ont au fond une valeur de signe. C'est à l'organisation de l'espace par l'en-tremise du signe que tend l'art de Parker, dont l'expression, réduite à ses possibilités les plus simples, semble pourtant plus riche que celle de Noland ou de Lewis: peintres qui appartiennent à un même ordre de recherches. (Galleria dell'Ariete)



Cy Twombly: Deserts of Love. 1959. 195 x 242 cm. (Toile exposée à la Galleria del Naviglio, Milan. Photo Galerie La Tararuga, Rome.)

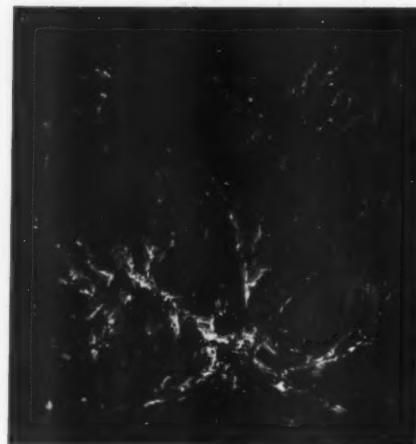


Raymond Parker: Painting 39. 1960. 178 x 147 cm. (Galleria dell'Ariete.)

Carlo Cotti

C'est la première exposition, hors des frontières de son canton, de cet excellent peintre de la Suisse italienne, depuis son passage à la peinture non-figurative, survenu il y a trois ou quatre ans. Cotti, né à Lugano en 1903, élève de Brera, est un peintre de l'abstraction lyrique. Après avoir poursuivi une recherche ouverte à toutes les possibilités offertes par la peinture de notre temps, mais dans le calme et l'isolement de sa ville natale, Cotti a récemment trouvé son style, laissant de côté les séductions de la recherche expérimentale. Se servant souvent de la trame apparente de la toile, il y déploie des signes allusifs, d'un geste ample et nerveux. Dans les points de plus grande fulguration, la matière s'épaissit, tandis que dans les zones marginales la peinture couvre à peine la toile. D'une gamme très sobre de couleurs, se limitant aux noirs, aux bruns, aux gris et aux blancs (des blancs d'une luminosité particulière), cette peinture est d'une richesse d'émotion contenue mais authentique.

(Galleria Pater.)



Carlo Cotti: Peinture. 1961. (Galleria Pater.)



Coetzee: Struttura. (Galleria del Naviglio.)

Antonio Saura

La peinture de Saura, tout en étant reconnue depuis quelques années comme une des plus authentiques dans le courant gestuel, révélait déjà dans les compositions apparemment les plus abstraites son origine anthropomorphique. Ses tableaux, en effet, étaient des portraits, tracés d'un trait violent: une analyse cruelle et ricanante allant au-delà des décompositions les plus osées de l'apparence humaine peintes par Picasso. Obéissant peut-être à un mystérieux rappel, suivant l'évolution qui a été celle de Pollock dans ses dernières années ou, simplement, se rattachant d'une manière plus explicite à la tradition de son pays, Saura, dans ses dernières œuvres, laisse percevoir l'origine expressionniste de sa peinture. Des personnages, tantôt croqués sommairement comme des graffitis d'enfants, tantôt avoisinant la caricature, occupent toute la surface de la toile. Les couleurs sont restées les mêmes (blancs, noirs, gris), quoique le problème chromatique semble moins préoccuper l'artiste. Souvent d'une violence un peu simpliste, Saura nous offre pourtant des exemples très intéressants de sa nouvelle recherche picturale: par exemple dans un ahurissant portrait de curé croque-mitaine ou dans une véhémentement «Crucifixion», où la peinture dégoulinante sculpe l'aspect dramatique de la représentation.

(Galleria dell'Ariete)



Antonio Saura: Il curato. 1960. 130 × 162 cm.
(Galleria dell'Ariete.)

Aldo Calò

Le terme de «biforme» qu'il a donné à une grande partie de ses sculptures, explique déjà le dualisme voulu qui est à l'origine de ces œuvres récentes d'Aldo Calò (né en 1910), où le fer s'oppose au cristal et au bois, le bronze aux émaux, en des combinaisons qui vont rarement au-delà d'un «divertimento» formel, exécuté avec beaucoup d'habileté.

(Galleria del Milione)

Christo Coetzee

L'esprit néo-dadaïste des compositions de cet artiste sud-africain (né en 1930) est indubitable, quoique on y retrouve aussi l'écho de Burri et de Millares (dans les déchirures dramatiques de la toile) et un souci pas très révolutionnaire de la belle matière. Coetzee, dans ces œuvres récentes exposées à Milan, se sert fréquemment de boules de ping-pong qu'il aligne sur des tiges de métal, selon le parti d'une répétition rythmique. Malheureusement ces compositions au relief évident sont recouvertes d'une peinture dense, dont les gicures rappellent trop fâcheusement l'art du confiseur.

(Galleria del Naviglio)



Aldo Calò: Gran Biforma. 1960. Bronze.
(Galleria del Milione.)



Guidi: Composizione. (Galleria del Grattacielo.)

Virgilio Guidi

Né à Rome le 4 avril 1892, titulaire de la chaire de peinture à l'Académie de Venise en 1927, ayant ensuite revêtu la même fonction à l'Académie de Bologne en 1935, Virgilio Guidi a été, dans sa période figurative, un des plus émouvants témoins de l'incomparable lumière de la Reine de l'Adriatique. Ses paysages très simples, où la silhouette estompée d'une église à colonnes flotte dans un espace laiteux, tendent indubitablement à l'abstraction. La même chose est à remarquer pour ce qui a trait à ses figures féminines, au visage d'un ovale stylisé et à l'expression absente et figée. Laissant de côté l'immobilité contemplative de ses toiles les moins récentes, Guidi s'est d'abord attaché à traduire le problème du rythme au moyen de longues et flexibles formes féminines s'étirant sur une surface vide. Puis, abandonnant toute référence à l'humain, le tableau de Guidi a commencé par se couvrir de grandes taches informes contenant d'étranges créatures en forme de virgules, animées d'un mouvement ascendant et convergent. Si dans cette phase récente la peinture de Guidi nous apparaît en partie diminuée dans sa sensibilité chromatique, qui auparavant était d'une extrême subtilité, on doit lui reconnaître une force vitale tout à fait personnelle, quoique ne s'exprimant pas encore parfaitement sous une forme adéquate.

(Galleria del Grattacielo)

Ferroni, Banchieri, Vespignani, Sughi

Rien de nouveau sur le front des figuratifs «engagés» italiens. Des deux romains, Sughi est sans doute le plus original: ses personnages blasfèmes, émergeants d'intérieurs sordides, ont un certain pouvoir de fascination, quoique leur dérivation de Bacon nous semble presque trop insistante. Vespignani s'enfonce à la suite du récent Gutuso, sans pourtant posséder le sens graphique sûr de ce dernier. Des deux milanais, Banchieri arrive à séduire avec des paysages argentés, pleins d'effusions romantiques, tandis que l'habileté de Ferroni, dans l'emploi de la tache et du signe, semble un peu se déployer à vide.

(Galleria Bergamini)



Banchieri: Ville di Campagna. 1961.



Hsiao Chin: Dachi 40. Huile sur toile. 100 X 100 cm. (Salone Annunziata.)



Sughi: Uomo al bar. 1961. (Galleria Bergamini.)

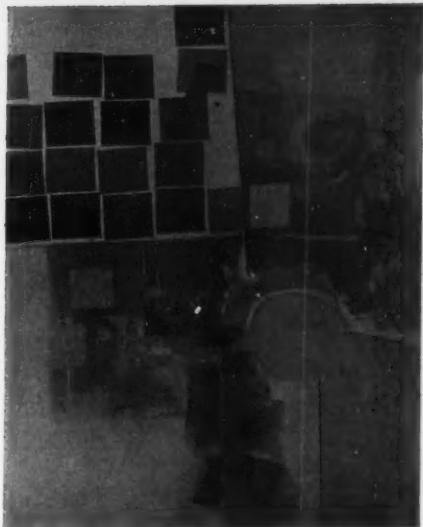
Mino Ceretti

Appartenant au groupe milanais de la «figuration organique», Ceretti, comme ses camarades de groupe, s'est intéressé à la figuration des rapports entre les objets, mais dès ses premières expositions, en mettant plus l'accent sur la couleur que sur le dynamisme de la ligne. Cette évolution s'est précisée et, pour bien des aspects, elle ressemble à celle parcourue par Volpini. Mais alors que ce dernier tend à une figuration allusive, dépurée de toute référence physique, Ceretti remplit ses tableaux de présences évidentes. Le signe, qui constituait la charpente essentielle des peintures de ce groupe, se trouve comme résorbé par la couleur: mate et veloutée, aux tonalités de pastel.

(Galleria Bergamini)



Ceretti: Descrizione. 1961. 97 X 110 cm. (Galleria Bergamini.)



Francesco d'Arena: Qualcosa d'Altro. 1961. 100 X 100 cm. (Galleria Cadario.)

Hsiao Chin

Né à Shanghai en 1935, Hsiao Chin s'est formé à Formose à l'école du peintre surréaliste Li Chun-Sen, comme bien de ses camarades du groupe «Ton Fan», qui est sans doute le premier mouvement non-figuratif constitué jusqu'à présent dans l'aire culturelle chinoise. Établi en Europe depuis quelques années, ce jeune peintre a éprouvé toutes les difficultés rencontrées par les artistes de l'Extrême-Orient lorsqu'ils cherchent à concilier leur tradition calligraphique avec les techniques en usage dans l'Occident. Il n'y a pas plus d'une année, les dessins à l'encre de Chine de Hsiao Chin étaient en avance sur sa peinture, souvent surchargée et sacrifiant aux nécessités d'une symétrie trop évidente. Dans sa dernière exposition, l'union entre les deux techniques apparaît avec des résultats remarquables. Hsiao Chin emploie une couleur fluide sur des toiles peu préparées qu'il marie quelquefois à des empâtements très discrets. Ses thèmes, se rattachant à la tradition orientale, présentent souvent la polarité d'éléments forts et d'éléments faibles, de formes en mouvement et de formes stables.

(Salone Annunziata)

Francesco d'Arena

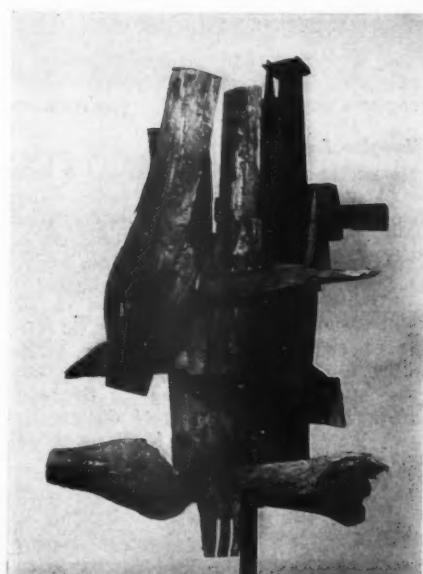
Cette belle exposition rachète amplement la décevante impression causée par la précédente. Francesco d'Arena, né près de Gênes en 1916, fait une peinture qui, au premier abord, ne semble pas s'insérer avec facilité dans les tendances dominantes de l'art d'aujourd'hui. Sa gamme de couleurs très raffinée et assourdie, l'emploi de sciure mêlée à la pâte très lisse de la peinture, sont au service de compositions dont l'origine géométrique est évidente, quoiqu'on y observe une préférence pour de grandes surfaces aux contours ondulés. Au milieu de ces surfaces, souvent opposées (blanc laiteux et ocre brunâtre), viennent se prendre des formes plus exactement géométriques (cercles, carrés) de couleurs plus franches, mais toujours mates: l'effet est d'une très sobre élégance.

(Galleria Cadario)

Renate Volpini

Ce jeune artiste, qui est né à Naples en 1934 et réside à Milan, a eu une présence remarquée à la XXXe Biennale de Venise, dans les salles consacrées aux graveurs et dessinateurs italiens. Sa peinture, issue du groupe de la «figuration organique», se détachait pourtant de celle de ses camarades par une plus grande incisivité du signe et un souci plus évident de la belle composition. Dans cette intéressante exposition personnelle, Volpini démontre qu'il a trouvé sa voie. Sans renier l'intérêt pour l'objectivité du mouvement, ses compositions se distinguent par un équilibre plus stable, dans lequel le signe, fin et délié, dialogue avec des surfaces de couleurs très sobres (ocres, gris, mauves), peintes sur une toile apparente. Souvent réduites à quelques éléments, ces peintures étonnent par la sûreté d'un tracé allusif et souple et par l'économie des moyens. Dans les collages, d'une composition plus complexe, Volpini dévoile entièrement son goût pour l'harmonie des couleurs: goût qui jusqu'à maintenant a fait défaut chez ses ex-compagnons de route, Vagliari, Romagnoni, Valerio Adami, etc.

(Galleria del Grattacielo)

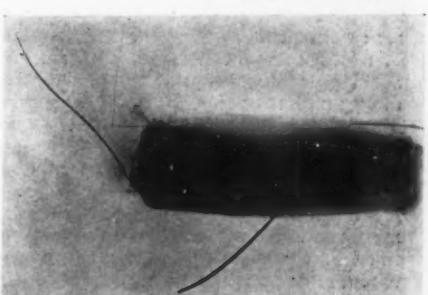


Lino Tinè: Scultura. (Galleria Pater.)

Lino Tinè

Ce jeune sculpteur sicilien révèle un sens de la composition très vif, surtout dans les sculptures obtenues par l'assemblage de formes en bois. Dans les bronzes (souvent en forme de caisse) le signe de la surface est en contradiction avec une expression qui se voudrait vigoureuse. Tinè mérite pourtant notre attention pour des possibilités qui ne lui font pas défaut.

(Galleria Pater)



Volpini: Spazio. 1961. (Galleria del Grattacielo.)



Gianni Dova: Peinture. 1961. 162 × 130 cm.
(Galleria Pater.)



Giuseppe Ajmone: Fiori. 1961. 73 × 60 cm.



Mario Bionda: Messaggio a un giovane poeta. 1961.
162 × 130 cm.

Dova, Ajmone, Bionda

De ces trois peintres du milieu milanais, Bionda (qui est d'origine piémontaise) est sans doute le plus doué, bien que sa peinture ne présente qu'un développement imperceptible d'une idée toujours reprise. Peinture presque monochrome, elle nous séduit pourtant par ses transparences et par sa clarté: formes flottantes, émergeant d'un fond sombre, et se superposant. Ajmone, qui a eu récemment un bref retour à la figuration, nous réapparaît ici avec des toiles aux chaudes harmonies et bien composées. Il est à croire que l'étude récente de la réalité objective (notamment dans les «Nus») soit à l'origine de l'insolite épaisseur de sa peinture actuelle et d'une concentration de l'émotion qu'auparavant on ne lui connaît pas. Dova est présent avec des compositions aux grandes formes

allées se détachant sur un ciel très bleu. Dans une toile, où, à côté des bleus, des blancs, des noirs et des rouges des anciennes, apparaissent des zones de verts et de jaunes acides, l'accord des couleurs ne joue plus du tout (ce qui est singulier chez un artiste qui a eu des périodes d'un grand raffinement chromatique). Dans de petites peintures sur fond noir le signe, très graphique, semble reprendre des configurations chères à Brauner. (Galleria Pater)



Helman: Forêt. 1960. 80 × 80 cm. (Galleria Blu.)

Helman

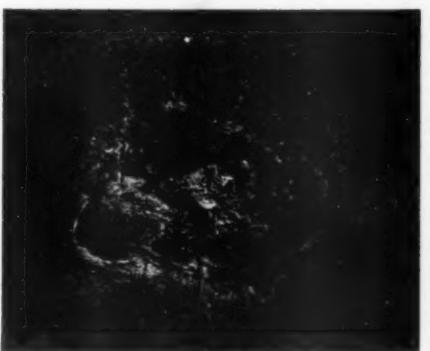
D'origine roumaine, mais peintre de Paris, Helman semble avoir gardé de sa terre d'origine le goût pour un contact direct, émotif, avec la nature: une nature primordiale et envoûtante qui, dans ses peintures, s'inspire des forêts. Les couleurs franches de ses peintures ont un pouvoir d'agression très particulier: verts de Prusse, violets, rouges, employés souvent seuls et étendus sur la toile d'un trait large, rythmé. Là où son procédé se simplifie trop (couleur unique, gros traits de peinture presque parallèles), la peinture de Helman risque de glisser dans la brutalité et l'énonciation trop simple. Mais là où son jeu se complique, les touches s'entre-croisent et recouvrent la toile d'un mystérieux fouillis aux tons sombres, en ne laissant libre que quelque modeste trouée de lumière, Helman réussit à nous communiquer un sens très profond de la nature, et cela sans faire de naturalisme ou du paysagisme abstrait. (Galleria Blu)



Cuixart: Peinture. 1960. 55 × 47 cm.



Farreras: Cuadro 117. 1960. Huile et collage.
120 × 100 cm.



Tharrats: Tohu. 1960. Huile. 73 × 60 cm.
(Galleria Cadario.)



Kengiro Azuma: MU S/5. Height 55 cm. Bronze.
(Galleria Minima.)

Neuf peintres espagnols

Exposition de groupe remarquable sous bien des aspects, car elle permet d'avoir une vue d'ensemble sur le meilleur et le pire de la peinture espagnole actuelle. Si Saura, Feito, Millares n'y sont pas présents, on peut en revanche y admirer Cuixart, Tàpies (avec un tableau très sévère), le assemblages de planches de bois et de peinture de Muñoz, les collages de papiers presque trop élégants de Farreras, les amas vibrants de Tharrats, les fulgurations dramatiques de Viola. Mampaso, Vela et Suárez sont les plus faibles dans cette exposition. (Galleria Cadario)

Dahmen

Le goût pour les étendues de belle matière, aux rugosités savamment distribuées, est le propre de la peinture informelle de Dahmen. Le plus souvent tout centre de tension (ou d'action «dramatique», comme ça pourrait être le cas chez son compatriote Schumacher) semble être absent de ces peintures. La préciosité des surfaces, aux tons roux et brunâtres, la finesse des effets, sont des qualités certes appréciables en soi, mais qui limitent la portée de cette peinture. (Galleria Pater)



K. F. Dahmen: Peinture. 1959. 175 × 130 cm.
(Galleria Pater.)

Carlo Ramous

Une exposition remarquable de ce sculpteur, né à Milan en 1926, dans laquelle se précise une recherche tendant à embrasser l'espace ambiant à travers la modulation très subtile des surfaces. Ramous, qui s'est formé à l'école de Marini et de Martini, n'a pas retenu le côté expressionniste de ces deux sculpteurs italiens. Sa recherche s'est d'abord placée dans la perspective du cubisme. Puis, réduisant la présence du volume opposé à l'espace, c'est à l'espace ambiant qu'il a fait appel, en l'incluant à la sculpture, dans un jeu savant de tensions réciproques.

(Galleria del Cavallino, Venise)



Carlo Ramous: Offerta. 1960. Bronze. Height 98 cm.
(Galleria del Cavallino, Venise.)



Adriano Parisot: Peinture.

Adriano Parisot

La peinture d'Adriano Parisot (né à Turin en 1912) possède une forte composante expressionniste, comme l'attestent ses œuvres moins récentes. Dans ses peintures exposées actuellement, le signe s'est élargi, s'est diversifié, se changeant en tache: tache qui souvent surgit dans le haut du tableau et va en se répandant vers le bas. Si dans certaines peintures, et ce ne sont pas les dernières, les coups de pinceau s'entrecroisent nerveusement, se superposent dans une organisation encore gestuelle, dans les plus récentes c'est un peu à la recherche de peintres américains, comme Stamos, ou à Meloni qu'il faut penser. Le thème spatial y apparaît dans toute son évidence. Mais, allant à l'encontre de l'œuvre des peintres cités, la peinture de Parisot se distingue par la couleur, qui n'est pas employée d'une façon abstraite et dont la référence à la nature est très évidente. De cette manière, même dans un ordre de recherches commun aux artistes les plus avancés de tous les pays, cette peinture ne renie pas ses origines; c'est bien une peinture issue de l'Italie du nord, par la valeur tonale des couleurs (des bruns, des ocres, des roux) qui y sont employées. Cette ambiguïté, ou ce dualisme dans l'expression, n'est pas un des moindres charmes de la peinture de Parisot.

(Galleria del Naviglio)



Parisot: Esistenza H. Détrempe sur toile. 1960.
80 × 150 cm. (Galleria del Naviglio.)

(suite page 85)

Rome

Notes

(Translated)

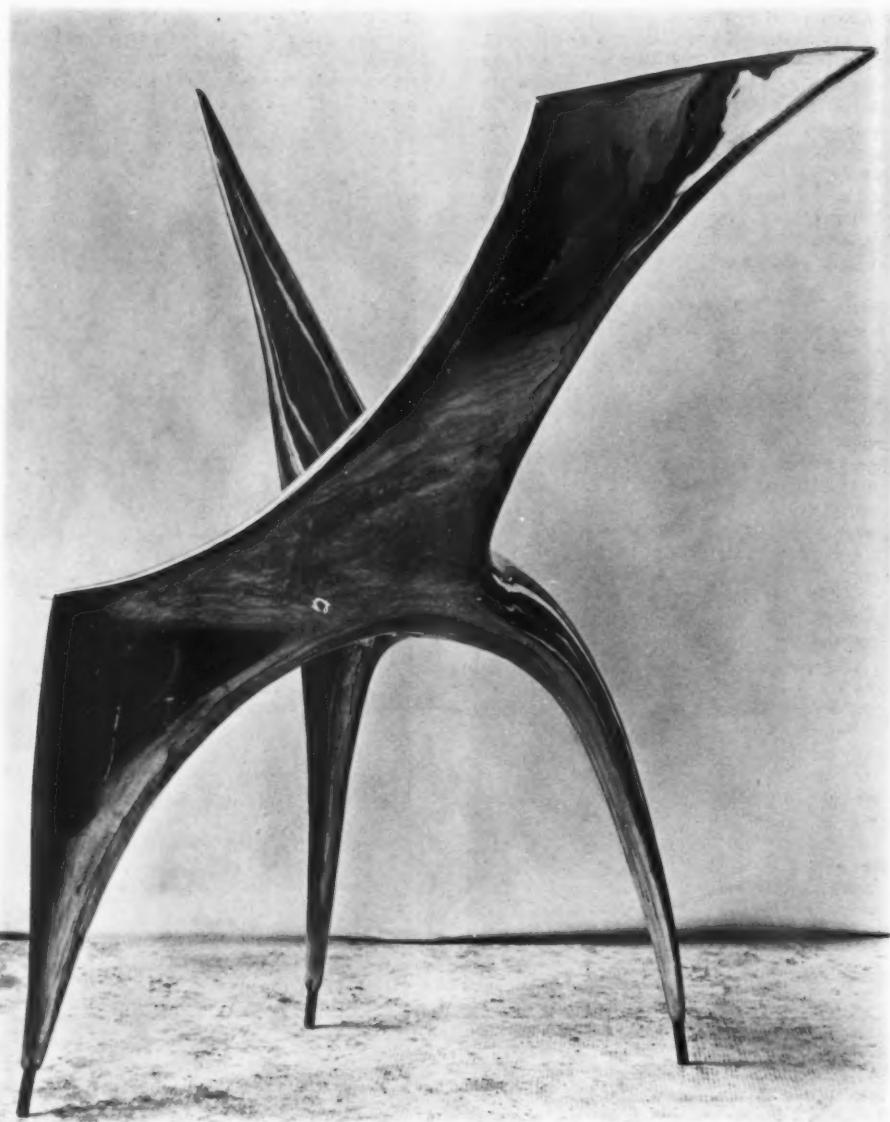
Giovanni Galtieri

Alberto Viani

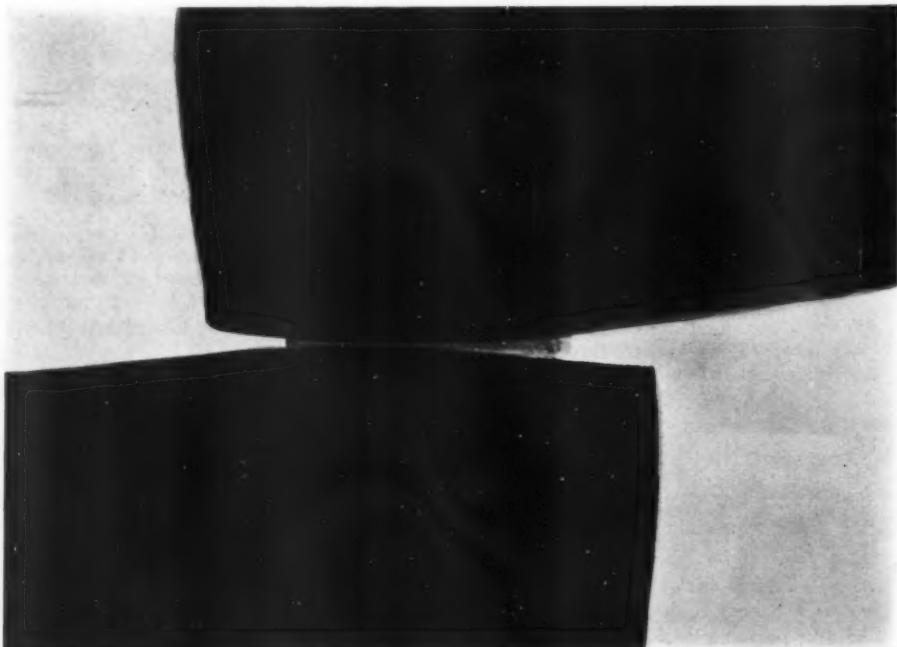
There is a statement of Adorno—written in 1944, I believe—that the task of art is that of bringing chaos into order. The art of the present postwar period has completely confirmed that postulate. Negation, crises, desecration of traditional values, and destruction of myths have become terms of common usage. But they are terms which have no value when one comes to speak of Alberto Viani. His sculpture is the perpetuation and the reparation in contemporary terms of values with remote roots in the solar splendour of the sculpture of classical antiquity. Such terms as "melancholy", "solitude" and "silence" have been employed when speaking of him. These are qualities that accompany perfect formal plenitude and are nothing other than the vibration of the emptiness that this plenitude creates around itself. Melancholy and silence also surround the Hermes of Praxiteles. In opposition to every romantic convention, the solar radiance and the plastic plenitude of Mediterranean art have always hidden an intimately desperate spirituality. The aristocratic and solitary art of Viani reaches an analogous level of plenitude and tense melancholy. As proof of this one has only to see his stupendous "Sculpture" of 1958—so representative of all of his works—which was shown at the Odyssia Gallery together with two most beautiful bronzes of a more recent date.

Lucio Pozzi

Lucio Pozzi (born in 1935 in Milan) held his first personal exhibition at the Trastevere Gallery. Pozzi, who is exceptionally mature for his age, is most certainly destined to become one of the foremost figures of Italian art in the next few years. By making use of the lessons of Kline and Hartung with considerable intelligence, Pozzi displays in his graphic structures—which he executes with great rapidity—a rare precision, strength and power of imagination. I wrote the introduction for the catalogue of the exhibition but I do not believe I served the artist well. Having desired to clarify his effort to express a precise ideological commitment in contemporary language, I insisted on the osteomorphic character of certain of his images with the result that most people went to the exhibition convinced of the fact that they would find an osteological report in front of them. But naturally no one found enough bones to make a decent soup. The follow-



Viani: Chimera. 1961. Bronze. Height 70 inches. (Galleria Odyssia.)



Pozzi: I/61 S. (Galleria del Trastevere.)

ing, however, is the essential part of the introduction I wrote. "Lucio Pozzi has a fundamental obsession; it is what he calls the obsession of the 'encirclement'. With this expression—which I find has a direct and even visual efficacy—he wishes to allude to the anxiety for human liberty which has been trampled on in every form and fashion up to the extreme point of horror represented by the concentration camps. Speaking of this with him... I heard indirectly confirmed by his words the two most acute sensations that his most successful paintings never fail to give me: on the one hand an overwhelmingly mournful sense of grief as if his works were the unexpected X-ray plates of a haunted state of mind or of the imagination, and on the other the 'ethical pressure' under which the creative genesis of his images seems to take place... I should like to insist on that which seems to be the X-ray character of this painting. In certain of Lucio Pozzi's images there is really something osteomorphic or, at least, something which helps me to understand better why, for example, one of the biological themes of his painting is that of carthartic horror for the monstrous ossuaries of the concentration camps. (This is not a taste for the mortuary but the first step towards a modifying intervention and a valid historical judgement)... On too many occasions such words as disengagement or ideological deflation have been used in reference to contemporary art. The presence of a person like Lucio Pozzi, who refuses to passively register the themes of disorder and despair in order that he may repropose to us, as the measure of the value of art, the level of moral tension with which he expresses his themes, is a stimulating opportunity for an attempt to rectify an old discourse."

Colombo Manuelli

The essential characteristic of the iron sculpture of Colombo Manuelli (born in 1931 in the province of Perugia) seems to be a sort of phenomenological ambiguity. The artist constructs his works by welding together pieces of iron bars and steel plate. He begins with nuclei having a star-shaped structure, and from the union of one with another in an organic process of growth his sculptures are born.

I did not speak by chance of growth. The cutting of the bars and the steel plate is never sharp and well-defined, nor is the point where the various parts of the nuclei are welded. Every element displays the soft, flowing line of the fusion. The metallic quality of the iron seems to become organic. Thus the compact conglomerations of stellar elements make one think in a certain way of didactic constructions illustrating molecular structures—Lionello Venturi has written that he found in the first works of Manuelli "such a poetical delicacy as to evoke a star-filled sky". But they also have within themselves an obscure biological vitality. And the formal limit that the sculptor imposes on their growth seems quite provisory and endangered by a repressed capacity of proliferation.

(Pogliani)

Afro

The Schneider Gallery presented some recent drawings and lithographs of Afro. As is usual with Afro, they were all works of excellent quality, but they did not add much to one's previous knowledge of his art. If anything, they confirmed the fact that there is a stronger charge of rough



Manuelli: Ferro. 1961. Height 95 cm. (Galleria Pogliani.)

power and a more animated semantic pressure in the artist's minor works ("minor" only in a linguistically conventional sense) than in the possibly too completely depurated canvases on which his fame rests.

Gentilini

The painting of Gentilini is an extremely composite cultural product. From time to time one is struck by such different elements as hints of fourteenth century painting, stars cut in half, the flags and the fabulous calligraphy of the nocturnal cities of Klee, and influences of Italian painting of the "Novecento" and metaphysical schools in the domestic versions of a Carrà. And yet the genius of Gentilini succeeds in integrating all these so varied elements in a unity which is both easily recognized and strongly individual. The material evidence of his impasto with its warm, earth-like tones and the robust archaic graphic structure which sustains it impose themselves on our consciousness with a strong sense of their contemporaneity.

(L'Attico)

Giuseppe Cannizzaro

Giuseppe Cannizzaro—fifty years old and born in Calabria—has been one of the most important Italian painters during the last ten years but he has been rather strangely ignored up to quite recently. Having carefully absented himself from all artistic questions of a polemical nature and not having joined any single artistic group, Cannizzaro for several years paid dearly

for his modesty and independence and enjoyed only critical success of a limited and semi-clandestine nature. His latest exhibition at the Numero Gallery, however, has reconfirmed that the artist is a person with a vitality and a power hardly rivaled today in Italy.

For some time now Cannizzaro has dedicated himself exclusively to collages. But these particular means of expression, which previously had seemed to be merely some



Gentilini: Piccola cattedrale. 1955. (Galleria L'Attico.)



Cannizzaro: Collage. 35 x 55 cm. (Galleria Numero.)

sort of ready-made artifices to be disregarded in advance or rather pathetic residues of the romantic irony of the neo-dada, have been charged in his hands with an existential energy that hitherto had never been known. In the precise introduction written for the exhibition Cesare Vivaldi justifiably notes that in the work of Cannizzaro "there is no trace of that dadaist-surrealist entertainment which is the essential and almost permanent characteristic of the work of his younger colleagues". But something further can be added and it is that the work of Cannizzaro overthrows decisively and polemically neo-dada ethics. Behind the apparently ironic ritual of the neo-dada artist there is to be found, more or less well disguised, a fetishistic link with the object made use of for esthetic reasons. The "ready-made", the torn paper and the junk, which are employed in an act of almost esthetic alienation, have a value in fact for the neo-dadaist artist as objects immobilized in their own histories. The shock which should arise from their juxtaposition is nothing more than an emotional trick with which the artist attempts to disguise an inert sentimental structure. The apparent irony is merely the mask for a failure. In the works of Cannizzaro, instead, the residual value of the objects, the torn paper, the photographic clippings and the pieces of metal, is literally swept aside and the whole is given an autonomous super-significance. Cannizzaro is interested in the flux of life. He is a lucid, but fascinated, spectator-actor and he succeeds in immersing the heterogeneous "daily" fragments that he uses into an authentic orgy of reality.

Mimmo Rotella

The limitations of the work of Rotella are the result of his incapacity to transcend a brilliant use—but devoid of any vitality—of pieces of posters with which he has been constructing his pictures for the past six or seven years. Rotella has created a charming myth concerning himself. As is well known, he gathers the material for his works by tearing off bits of street posters and thus risks severe legal sanctions. I hope Rotella will excuse me but I cannot see the difference—as a question of value—

between such a gesture and that of the municipal workmen who periodically scrape and clean the walls of the city. So when Pierre Restany exalts the value of acquaintance with and appropriation of reality, he shifts the terms of the problem about with the predilection of the esthete but is so candid about it that one has no desire to accuse him of bad faith for such a dubious operation of criticism. (La Salita)

Tano Festa

Also at the Salita Gallery were the paintings in relief of the very young Tano Festa—inspired by the monochromes of Kline, the spatial parryings of Newman, and the more recent work of Stroud. They are based on very rigorous schemes and a peremptory rhythmic necessity. As with Stroud, the essential element for Tano Festa is made up of strips of vertical wood. But in Festa's works the relationship between these strips of wood is modulated not only by the space and colour (vertical zones of red and black) but also by the shadow which is thrown on the interstices, by the light striking on the wooden strips and, to a certain extent, by the point of observation.

Schifano

Another very young artist, Schifano (La Tartaruga Gallery) is working in an analogous direction, but his results are hackneyed. The manual execution is poor, and the inert concept of space and rather clumsy efforts to sensitize the areas of colour appear at the present moment to be quite beyond any possibility of remedy.



Bruno Caruso: Testa. 1957. (Galleria dell'Obelisco.)

Asger Jorn

The Medusa Gallery organized an exhibition of the works of Asger Jorn, the second "great" of the Cobra group, shortly following the exhibition of Appel. It consisted of a choice of paintings completed in the period 1950–1960. Jorn does not have the electrical violence of an Appel and as a "hunter of maenads" he seems to be more interested in evoking them than conquering them in the frenzied cloths of his paintings. His painting, furthermore, gives one the definite feeling of a violence which is mechanical, forced and immobile.



Mimmo Rotella: A forma isolata. Collage. 1960. 105 x 80 cm. (Galleria La Salita.)



Tano Festa: Rosso e Nero no. 28. 150 x 130 cm. (La Salita.)



Schifano: Col Rosso. 1961. (Galleria La Tartaruga.)

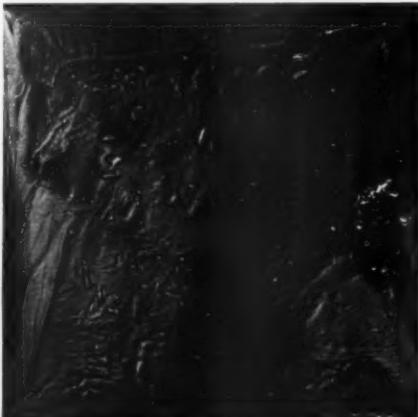


Asger Jorn: Painting. 1959-60. 44 x 51 cm. (La Medusa.)

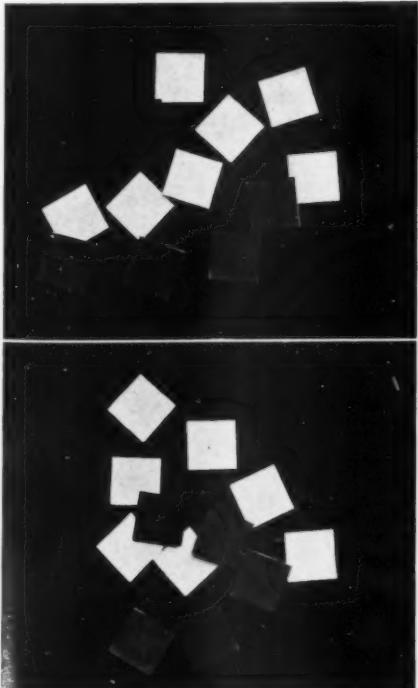
"T" Group

The Milanese artists which make up the "T" Group (Salita Gallery) are also very young—Giovanni Anneschi, Davide Boriani, Gianni Colombo, Gabriele Devecchi and

Grazia Varisco—and they offer us a rather curious combination of constructivism, neodadaism and technique, so to say, in action. They construct animated painting-objects: magnetic surfaces on which the coloured filings vibrate; paintings in the shape of hour-glasses; surfaces with variable reliefs; mobile linear structures and surfaces with pulsating dowls. By touching (animating) them the spectator has the illusion of participating in the creative process which is enriched in these works by a form of "timing" or, in other words, by an apparently new possibility of esthetic fruition. The fact is that the ideological stimulant for the experiments of the young artists of the "T" Group cannot be underrated, and I do not believe that we can attribute to them (as has been written) the "desire to coldly recognize themselves in an attitude of refusal of objective reality". At the basis of this work there is, instead, a myth of activism and the ambition on the part of the artists to insert themselves actively into a technical civilization. Of course the fact that the empty mechanicity of these animated objects is revealed, once the first curiosity concerning their kinetic variability has passed, is another question.



Anceschi: Tavola di possibilità liquide. 1960.



Grazia Varisco: Superficie con forme spostabili.



Boriani: Tavola eletromagnetica. 1960. (La Salita.)

Quinto Ghermandi

The recent sculpture of Ghermandi has an illustrious model: the Nike of Samothrace or, better still, the sonorous spreading of the wings of this statue. This is the first and most clear impression. And at length it becomes a rather irksome impression because it ends up, perhaps unjustly, by conditioning the judgement of the critic. In fact, one does not succeed in completely eliminating the phantom of that classical model from behind the soaring wings of various sizes created by Ghermandi. And if one tries to find here the signs of a modern myth—the corroded and mummified, yet opened for the impetuous flight of a new Icarus—the symbol fatally appears to be rather aulic.

(L'Obelisco)

(SCHOENENBERGER, suite)

Geneviève Asse

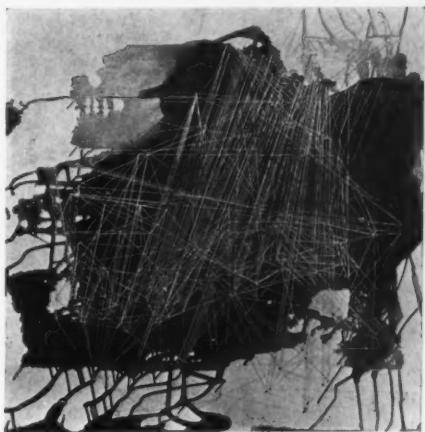
Les quelques dessins exposés révèlent la double nature de la peinture de Geneviève Asse. C'est-à-dire que sous l'apparence d'une matière amoureusement traitée (une peinture légère, à partir des blancs qui la dominent, où les objets à peine esquissés sont noyés dans les brumes d'un rêve caressant) se place une construction d'un tracé très ferme. C'est ce qui explique, comme dans bien de ces peintures il y ait une tension, en contradiction avec la matière et le genre d'expression élus par cette artiste, qui cependant manie avec une admirable finesse les tonalités les plus tenues. C'est là où la nature morte semble être le point de départ de sa peinture que Geneviève Asse nous montre les compositions les plus équilibrées. Dans d'autres peintures, cette bipolarité, entre deux possibilités expressives, va jusqu'à provoquer la formation de deux centres d'attention. (Galleria Lorenzelli)

Tancredi

Tancredi (né à Feltre, en Vénétie, en 1927) nous fournit la surprenante gageure de pouvoir passer indéfiniment de la figuration à la non-figuration, voire à mêler ces deux possibilités expressives, tout en restant parfaitement à son aise et surtout en restant fidèle à un style très personnel. Dans ses peintures tourbillonnantes, qu'il appelle «facéties», Tancredi rejoint la liberté éclatante des premières œuvres non-figuratives de Kandinsky. Sa gamme de couleurs (acide et claire) consent aussi de faire ce rapprochement. Dans un désordre apparent, ces grandes peintures s'ordonnent selon un mouvement aérien de filaments zigzagants, de cercles et de nébuleuses en rotation, dans lequel se trouvent pris des homuncules gigantesques, au visage d'un grotesque surréaliste. (Galleria dell'Ariete)



K.O. Götz: Eidog. 1960. 70 x 90 cm. (From the artist's recent one-man exhibition at the Galleria l'Attico.)



Caraceni: Gesto No. 119. (Galleria Numero.)



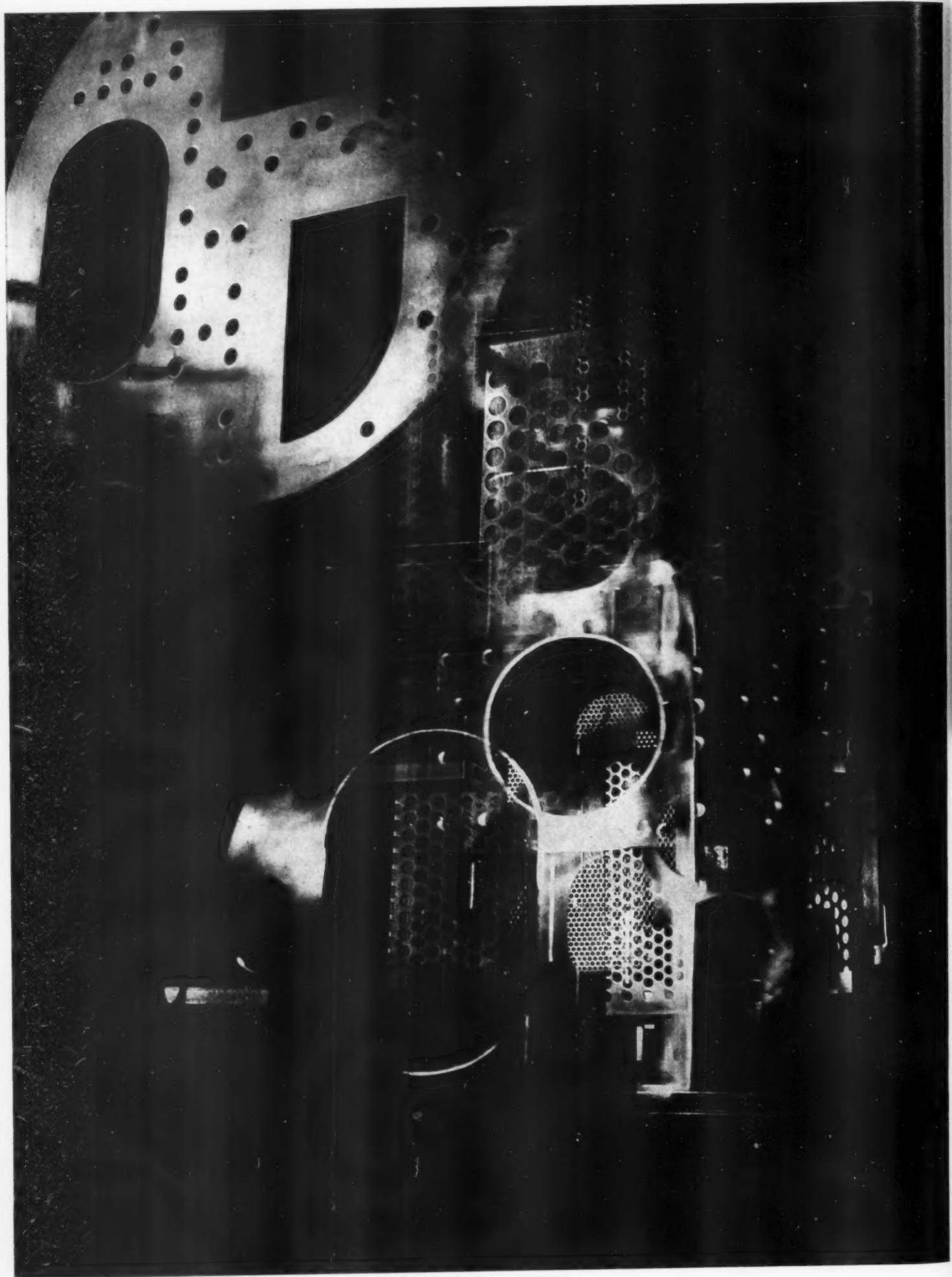
Geneviève Asse: Peinture. 1961. 54 x 73 cm. (Galleria Lorenzelli, Milan.)

Piero Leddi

De dérivation expressionniste, ces peintures de Leddi (né en 1930) se rattachent encore à un genre de figuration, dont la fortune, en Italie, n'est pas près de baisser. Ces compositions aux tons heurtés (souvent des intérieurs) semblent pourtant proches de la non-figuration: le signe, la tache ne suivent pas toujours l'intention illustrative originelle, d'où leur équilibre instable et le peu d'intérêt qu'elles suscitent. (Galleria delle Ore)

François Stahly

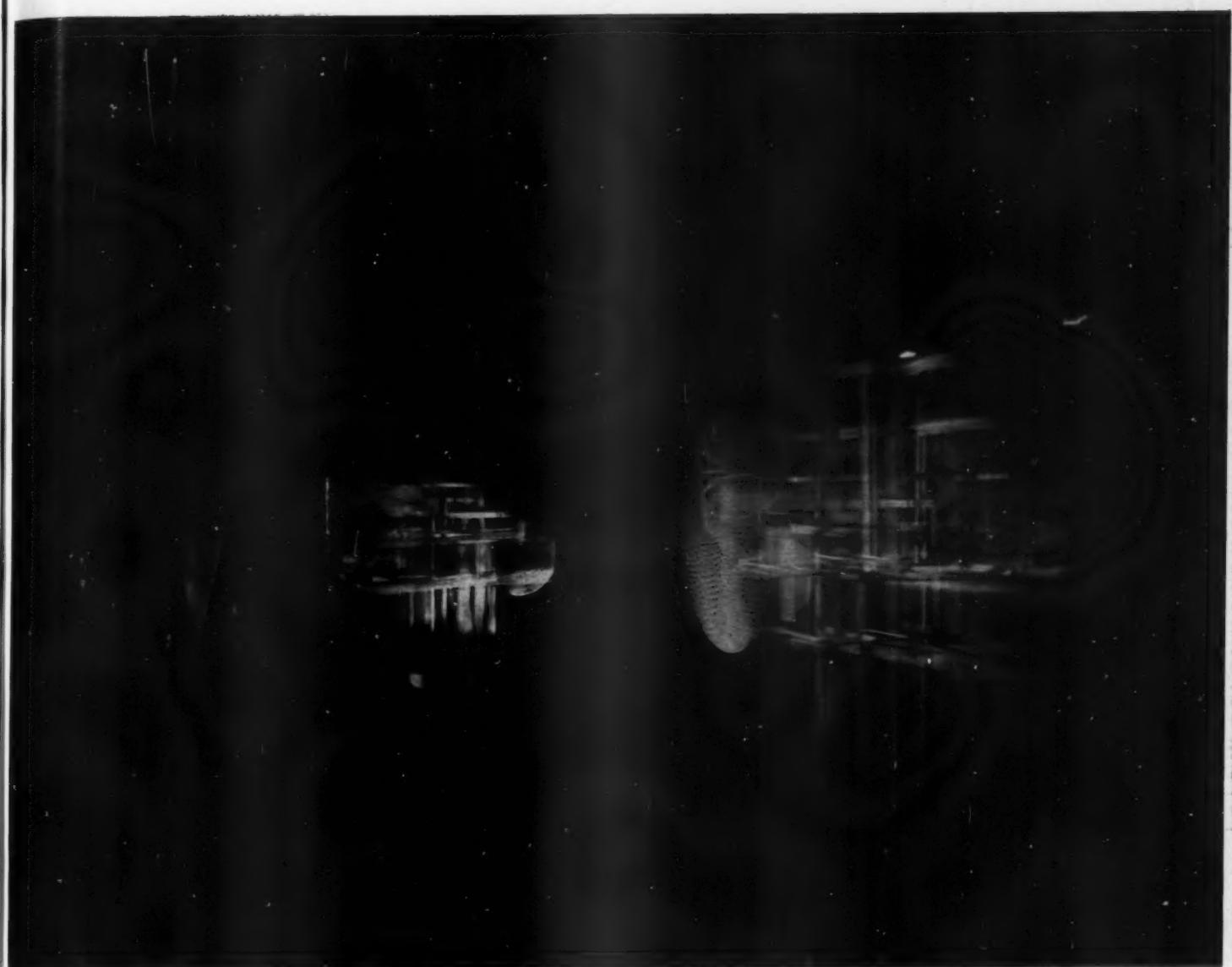
Les grandes formes en bois de Stahly semblent être prises directement à la nature: racines, souches, ramifications composées de façon à transmettre une sorte de vitalisme tourbillonnant, qui est à l'opposé du sens qui se dégage d'analogues recherches japonaises. A ces grandes sculptures, et même aux longues formes aux renflements répétés, nous préférons les petits reliefs en métal, rectangulaires, où le bouillonnement de la matière, le jeu des empreintes ou des motifs repris voient leur débordement contenu dans les limites du cadre. (Galleria del Grattacielo)



Nicolas Schöffer: Lux Y., 1958, in movement. (Illustrations courtesy the Galerie Denise René, Paris.)

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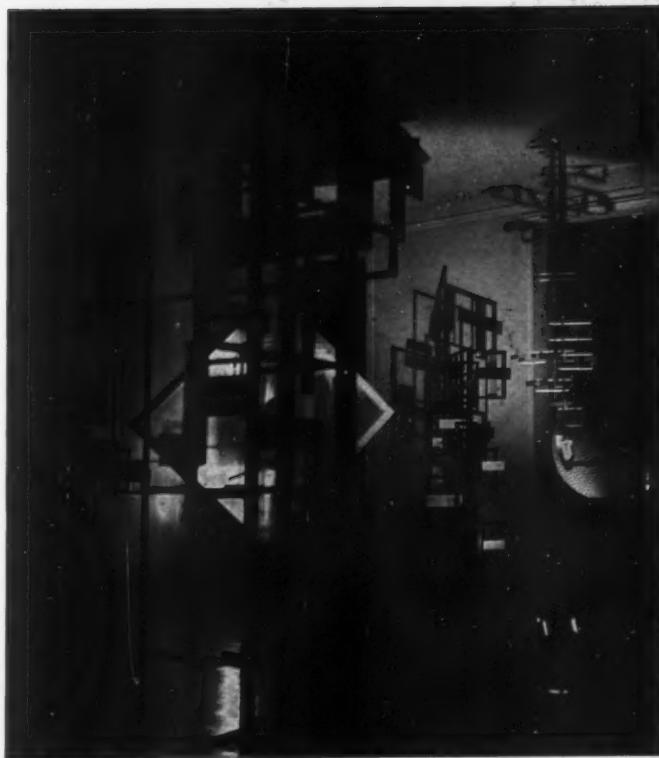
View of an exhibition of Schöffer's work at the Galerie Denise René, 1958.

Schöffer

Jean Cassou

(Translated by Joyce Reeves. Mr. Cassou's remarks originally appeared as a preface to the Schöffer exhibition held last year at the I.C.A. in London.)

The two essential virtues of artistic creation are difference and responsibility. Until the present time, the work of a creator has been expected to reveal itself in inalienable and pristine originality. And the creator has been held entirely responsible for the work. But the art of today, in all its varieties of abstraction and in its tendency towards amorphous and free expression, or "art brut", has arrived at a stage where these two virtues are no longer relevant. Art has become more and more an international language; it is no longer distinct from the productions of the unconscious, or dreams, or chance; nor is it distinct from the vast productions of nature. In a word, it is anonymous: expressive of a universal expressionism. It is no longer orientated in the direction of the individual solution, but, on the contrary, it is communal and immanent in that original confusion implied in the primal stirrings of matter or in an ineffable spirituality. And if this state continues, we shall arrive at the point where we can no longer distinguish the necessity of a work of painting or sculpture and we shall accept the position that there is no reason why it should be one thing and not another. We shall no longer discern the reasons why, in the flux of the "other" (the "id" of the psychoanalysts), a particular work of art has fixed itself in the presence in which we see it.



Lux I, 1957, in movement. (Collection Musée National d'Art Moderne, Paris.)



Facing page: Projections from the "Musiscope", a time-sculpture constructed in 1960.

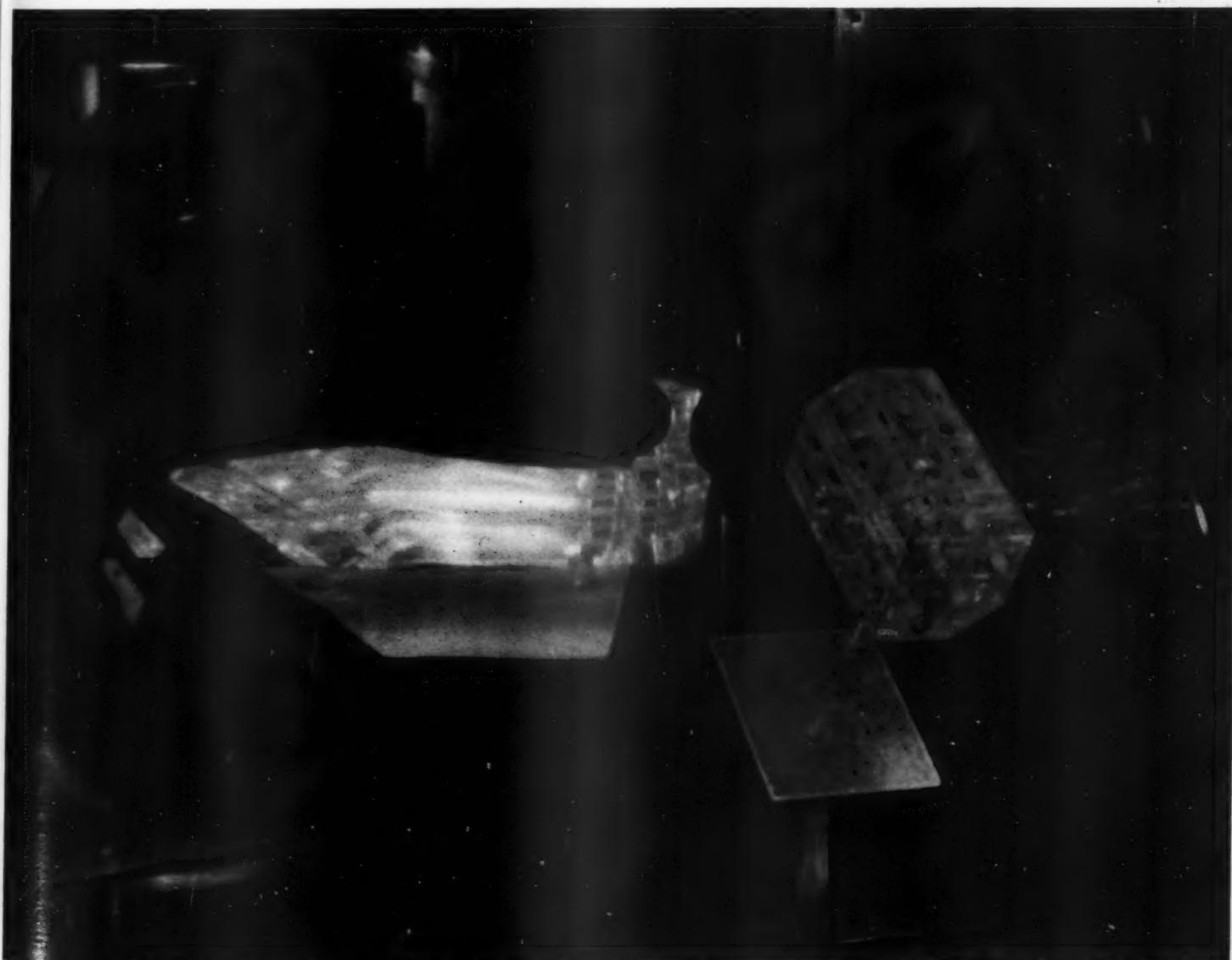
In this case, is there any valid reason why the responsibility of the individual creator, with his own personal name, should not be relegated to the machine, the primary work of the same creator, which has been endowed by him with all his spirit, his will, and his ingenuity? Is it not a fact that all men in our century make such use of the machine, putting into it all the powers of the century? These powers are immense, indeed infinite, and of such a kind that they mark the century with its special look and assure its glory. Hence in the case of artistic creation, we find that the machine endowed with the faculty of creating images—the art of our time, as abstract as you like—will operate in its own manner and with perpetual motion. The barriers fall—those ridiculous barriers of the frame in which was fixed that dumb, irresponsible, undecipherable work, and which could just as well have been something completely other. An illimitable field is open to that work bounded, for no clear or distinct reason, in space: the gates of time are wide open to it. The cinema has already enriched our sensibility to this sort of new plastic emotion which resembles musical emotion. The sculptors who invented "mobiles" added to this enrichment, and following in their wake, the inventions of Schöffer carry us farther still. Thanks to the mechanisms of this marvellous artist, abstract images, liberated from the narrow, frustrating spatial interdict, engender one another in infinite succession: abstract painting finds its true nature, its proper reasons, its *raison d'être*. It no longer involves us in perplexing queries, but imposes itself in reality, convinces and fascinates us.

I confess that these cinematic paintings of Schöffer have given me a revelation of beauty, of an unpublished beauty which is that of our century. I am overwhelmed by this beauty to the point of crying out sometimes in the words of Faust to the instant: "Verweile doch, du bist so schön!" (Stay, you are so beautiful). But the instant has passed, followed by other instants, and I must recognise that a finer form of beauty has checked my cry and forced me to

admire a new manifestation, from the exuberance of time. Time, conqueror of space, has overcome me and it is in time that my vision finds its gratification. Faustian engineer, in whom Faust surpasses himself in unpredictable perspectives, Schöffer enchants me with lines and colours "assembled in a certain order". These lines and colours will never return and their order is that of succession. But are not we, the passers-by, also of this order, we the time-dwellers, auditors of the everyday symphony? Of all the propositions of contemporary plastic art, it seems to me that this is the most authentic, the most intelligible and adequate, the richest in promise.



Projection of Lux Y.



Anamorphe I, 1961. ("Relief luminodynamique anamorphosé". Voir pages suivantes.)

Structure et Indétermination

Formes ouvertes

Anamorphose optique et temporelle

Nicolas Schöffer

L'introduction de l'indétermination superposée à la structure, ouvre une étape nouvelle dans l'évolution des concepts qui régissent les fondements de l'art.

En effet, les œuvres à formes fermées cèdent la place aux œuvres de formes ouvertes.

Cette ouverture des formes est possible grâce à l'introduction des paramètres externes, indépendants ou non, du créateur de l'œuvre. Naturellement, cela est possible seulement dans les œuvres multi-phases, possédant une structuration temporelle.

L'intervention d'un paramètre externe provoque une sorte d'anamorphose dans une direction non pré-déterminée.

Ces anamorphoses peuvent être purement optiques ou temporelles, ou tous les deux à la fois.

Anamorphose veut dire ici : mutations. Ces mutations peuvent être extensives ou restrictives (toujours dans le temps ou espace, ou en surface), distordantes ou contractantes, linéaires ou spirales, circulaires ou angulaires, arrondies ou aiguës, colorantes ou décolorantes, tonales ou atonales, harmoniques ou disharmoniques, etc....

Toute œuvre construite se prête d'autant plus à des anamorphoses, que sa structure est rigoureuse. Rigueur plus indétermination, égalent l'infini. Toute ouverture de formes est provoquée par le catalyse de ces deux contraires.

Les anamorphoses sont, soit optiques, soit temporelles.

Les anamorphoses optiques sont les différentes déformations de la structure de base, sans tenir compte de l'élément «temps», c'est-à-dire saisissables par éléments isolables et séparables de leur contexte, capables même de devenir des structures mutées, et aptes à provoquer ou subir des nouvelles anamorphoses. C'est une génération spontanée.

Les anamorphoses optiques nous mènent à une démultiplication infinitésimale des mutations primaires, secondaires, tertiaires, jusqu'à «n»ème.

Les richesses ouvertes par l'anamorphose optique sont extraordinaires, et bouleversent complètement, non seulement les fondements esthétiques de l'art actuel, mais aussi sa justification sociale qui, avouons-le, vacillait déjà dangereusement.

Pour l'illustrer, il est possible de créer une famille de formes rigoureusement choisies et structurées, par l'introduction d'un ou plusieurs paramètres externes, ouvrir ces formes en les anamorphosant, soit en rythmes saccadés, en éliminant, choisissant, et en fixant des aspects mutés, soit en rythme continu dans le temps.

L'anamorphose optique par choix et fixation, permet par conséquent la multiplication de l'objet sans détériorer sa valeur, c'est-à-dire une véritable industrialisation de l'œuvre d'art, et par conséquent, sa socialisation.

L'anamorphose temporelle permet une diffusion constante et non saturable de la structure (variantes à l'infini). Rendre l'œuvre non saturable, veut dire : la rendre socialisable.

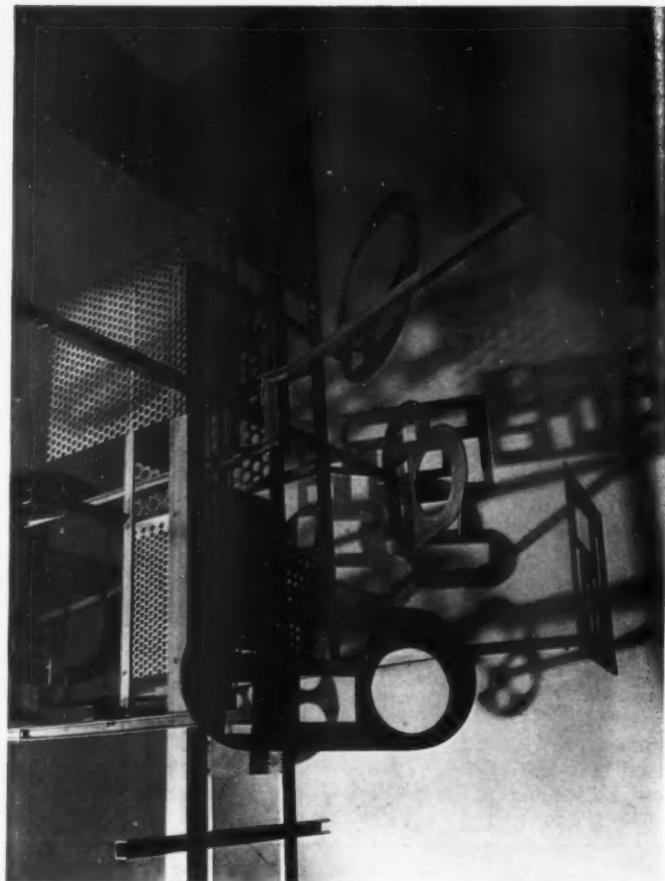
Les moyens de diffusion que nous possédons déjà permettent de rendre effective cette socialisation (électronique, cinéma).

L'Indétermination et l'ordre

Valéry disait : «Deux grandes catastrophes menacent l'humanité : l'ordre, et le désordre.»

En effet, l'homme tend toujours vers l'ordre. L'évolution, dans sa phase actuelle, va du désordre vers l'ordre.

Mais l'ordre, aussi bien que le désordre, cristallisent une situation, et la neutralisent. C'est seulement l'oscillation entre les deux phénomènes qui ouvre la voie de l'évolution. Cette oscillation va en deux directions, de désordre vers l'ordre, et d'ordre vers le désordre.



Lux Y. 1958.

Il est indiscutable que la tendance générale actuelle, va du désordre vers l'ordre, qui se répercute sur la démarche des créateurs de toutes sortes (arts, sciences), de là, des apparitions périodiques, des académismes, qui sont des ordres polarisés.

La phase initiale dans ces démarches, a une plus-value indiscutable, par rapport à la phase finale. Le désordre à peine organisé, nous paraît plus précieux que l'ordre cristallisé, à cause des facteurs indéterminés qu'il recèle, et les ouvertures qu'il promet, mais ne tient pas toujours.

La prise de conscience de la valeur intrinsèque des indéterminismes, et l'ouverture des formes et des évolutions, permettent d'envisager la création de l'évolution en général, dans une forme constamment ouverte et sinusoidale grâce à des injections d'indéterminismes aux moments opportuns. On peut envisager également la création même (dès le début de l'évolution) des indéterminismes latents en «germes», qui empêchent l'avènement de l'ordre absolu. Ces germes doivent refléchir le mouvement en angle ouvert, après avoir atteint un certain ordre, revenir vers la tendance désordre, et l'infléchir de nouveau vers l'ordre, en évitant l'écueil des deux pôles antithétiques.

Mécanisme de la Création

Étudions ici, de plus près, le mécanisme de la création, à la suite de ces données.

La création est composée essentiellement, par deux phases.

La première est éliminatoire; c'est le choix sur un ou plusieurs facteurs, dans un ou plusieurs secteurs.

La deuxième est combinatoire. Une fois les secteurs et les facteurs choisis, on les combine. Là, le choix et l'élimination interviennent également, mais au second degré.

Il est indéniable que c'est le degré de la liberté dans le choix qui détermine la plus grande chance de réussite dans la création, et que la plus grande rigueur, dans la phase combinatoire, garantit sa réussite. Rigueur et liberté, c'est-à-dire tendance vers l'ordre et vers le désordre, engendrent l'œuvre d'art.

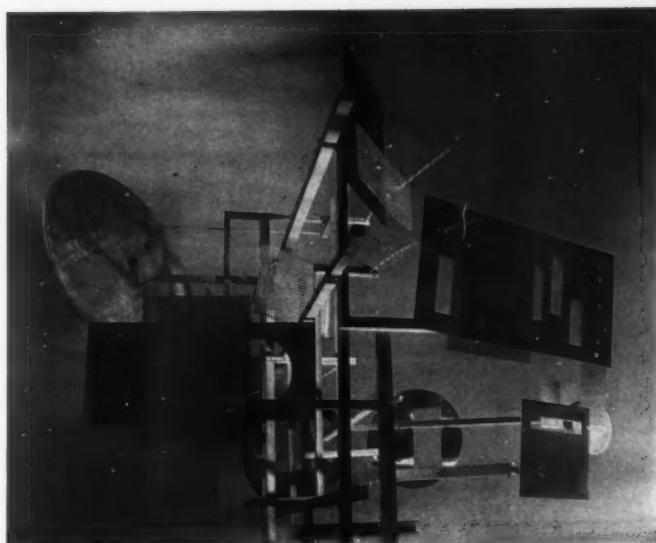
Le rôle des indéterminismes et des anamorphoses est double.

Dans la première phase de choix et élimination, son rôle est a priori; on part avec un certain nombre d'indéterminismes; après le choix les anamorphoses interviennent pour situer ce choix d'une façon encore plus imprévue, et augmenter le degré de liberté que nous avons atteint. L'anamorphose est un lavier de surpuissance, qui décuple les données énergétiques au départ.

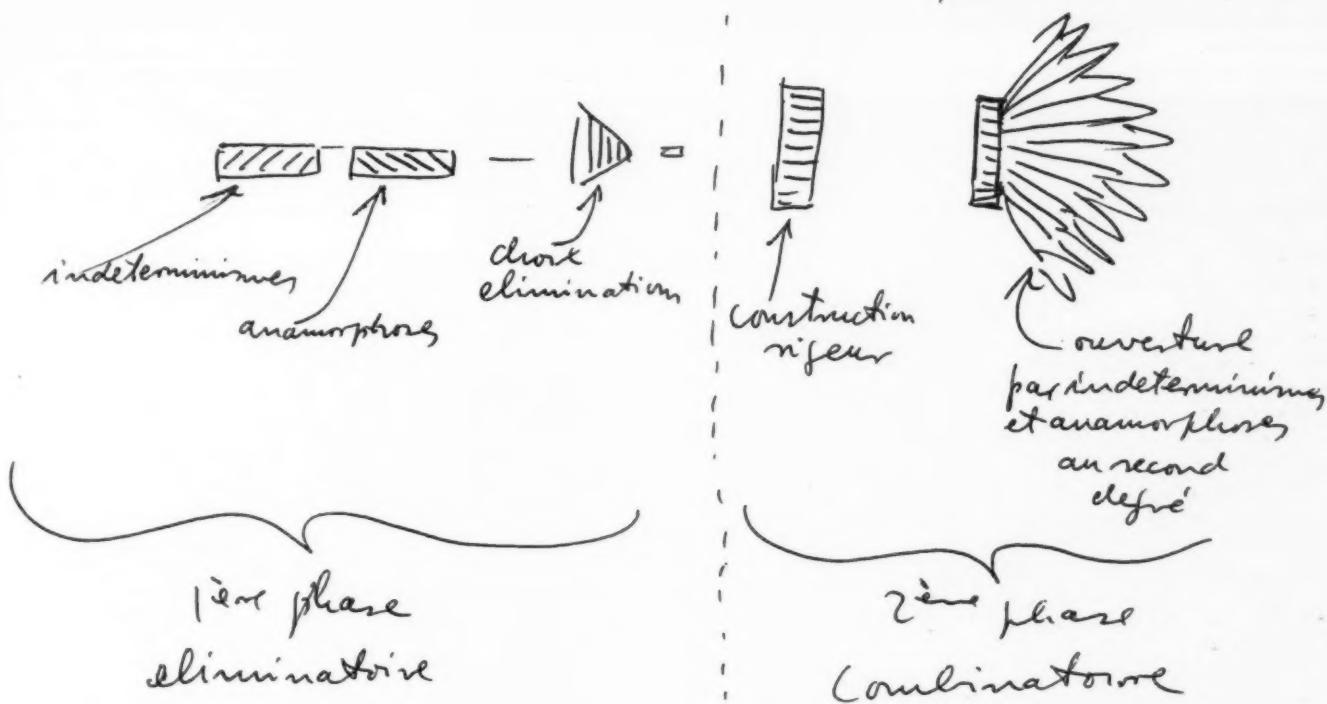
Dans la deuxième phase combinatoire par contre, les indéterminismes et les anamorphoses interviennent a posteriori.

En effet, une fois la construction terminée, plus cette construction est rigoureuse, plus nous pouvons injecter, soit des indéterminismes, soit des anamorphoses, qui ouvrent cette structure, et dévoilent ses richesses cachées.

Voici le schéma simplifié de la création, d'après ces données:



Lux 2, 1957. (Collection du Rhodes Museum, Salisbury, Rhodesia.)



Ayant pris conscience de ce schéma fondamental de la création, nous pouvons introduire les indéterminismes et les anamorphoses dans le développement du processus de la création, en intervertissant des phases, ou en ajoutant une troisième, quatrième, etc., phase éliminatoire ou combinatoire.

Ouvrant ainsi un nouveau chapitre de la création, ou mettant la main sur son mécanisme intime, nous créons le processus de la création même, en le modélant, et sans tenir compte de l'œuvre (du résultat), qui sera forcément une œuvre ouverte à facettes multiples, qui apparaîtront au hasard du choix et des anamorphoses, tout en étant néanmoins prédéterminées esthétiquement, c'est-à-dire qualitativement. La nature de ses rapports de proportions, les modalités conscientes ou instinctives qui la régissent, seront immuables. Ici, nous ne créons pas une œuvre, mais une qualité en constante fluctuation dans le temps, possédant une spécificité rythmique ou modulaire bien à elle.

L'œuvre prédéterminée figée, atemporelle a vécu; l'artiste transpose l'acte de création, et la situe en elle-même comme l'essentielle; il se détache du résultat de l'œuvre.

Ce qui l'intéresse, c'est de créer une qualité en forme ouverte, avec une prise solide sur le temps.

Il jongle avec les indéterminismes, avec les anamorphoses; il choisit et élimine en combinant, et en permutant.

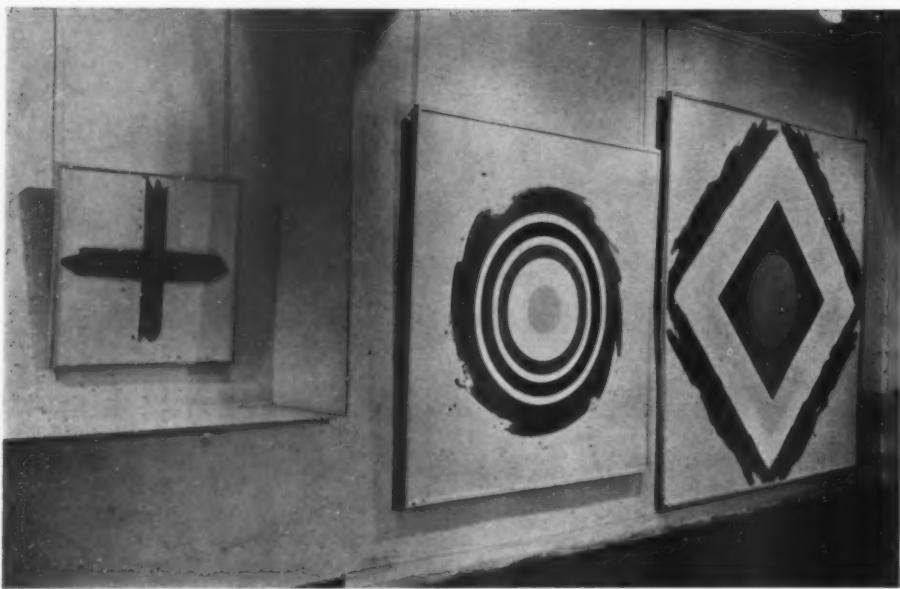
Il met en marche son œuvre dans le temps, et l'œuvre remet en marche la création et le créateur, ainsi que d'autres créateurs, qui peuvent se greffer sur l'initiative originelle.

L'œuvre se déphase ou se multiphase, ouvre ses richesses, dans des ensembles complexes, ou par des particules isolées, mais toujours significantes, valorisant, et revalorisant constamment l'initiative de départ. En un mot, l'œuvre cède la place à l'initiative d'abord, et aux initiatifs après.

L'artiste ne crée plus une œuvre ou plusieurs œuvres, mais il crée la création.

Son action qui était concentrée sur la genèse et la finition de l'œuvre, passe désormais sur l'acte de création; c'est cet acte qu'il modèle, organise, réorganise, désorganise, crée, et recrée indéfiniment s'il le veut; la partie temporelle de son action devient nettement prépondérante! La réussite dépend de la qualité et du sens rythmo-temporel du créateur.

(ASHBERRY, continued from page 42)



Three paintings by Kenneth Noland at the Galerie Neuville, Paris.

One wonders how they were produced, and one accepts them just as the painter accepted them.

The prayer-wheels of Kenneth Noland could be the descendants of Villon's lyrical but self-contained abstractions of the twenties. They are perfectly concentric and were obviously drawn with a compass: the colours were then filled in with restrained bravado and a certain pleasure in calcul-

ated risks. They sit precisely in the center of the canvas (the best place to be), defiant and imperturbable.

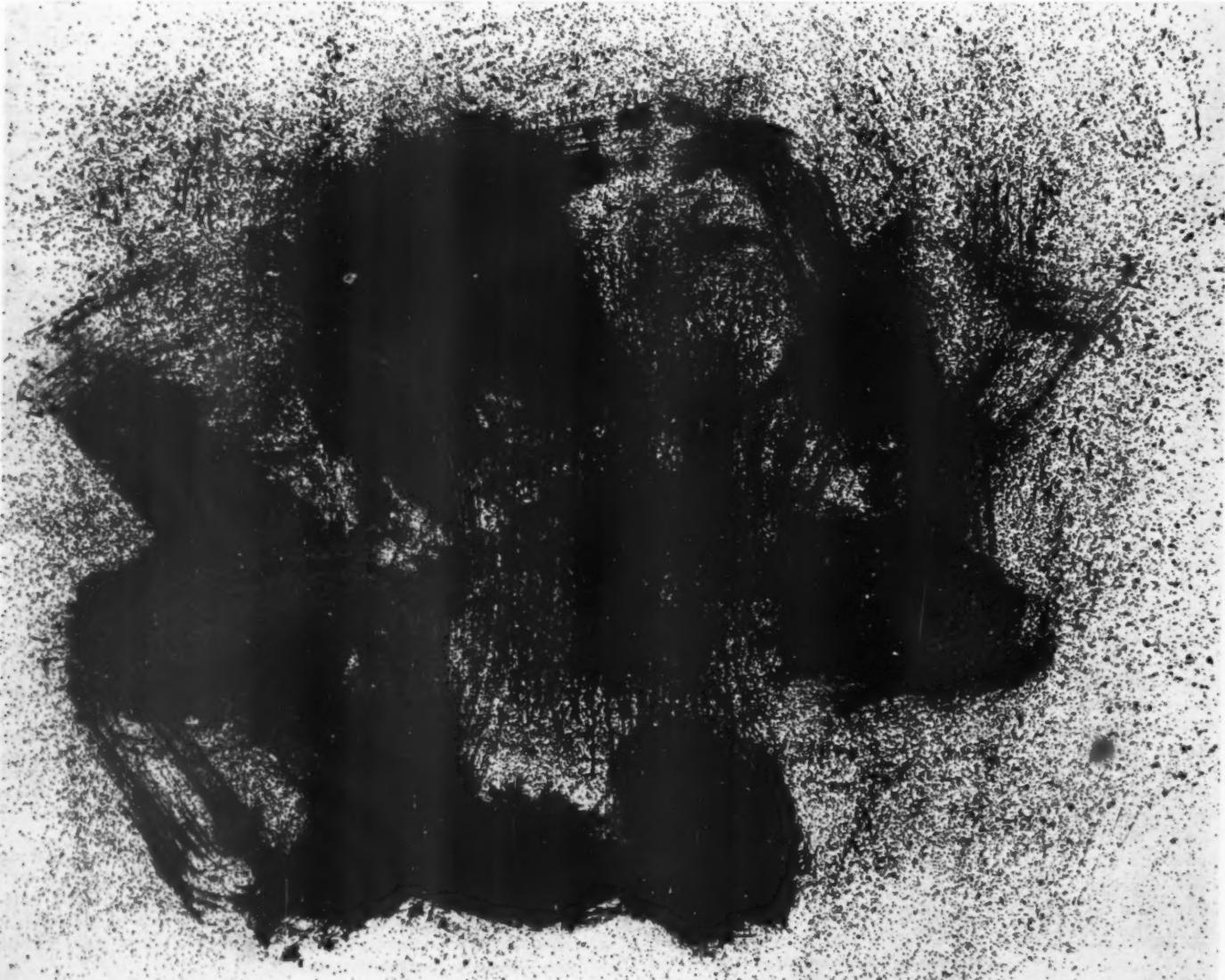
Like Morris Louis who preceded him at the Galerie Neuville, Noland uses cold clear colours and seems impregnated with an asceticism veiled with irony: "Just what were you expecting?" each of these canvases seems to ask. Their note is an intense spirituality, but it is a spirituality typical of

American artists in the 1960's: it does not divulge itself and it is compatible with a rage to be contemporary.

Delahaye at the Galerie Stadler shows baroque sculptures, exploded, exploding, whose lava-like sheets of bronze are folded, crushed or whirled into horses, warriors, a Samurai, Icarus. They are vigorous and full of surprises: acute complications of form, sudden grossièretés of technique co-exist and illuminate each other. The largest piece is a pair of bronze doors doubtless inspired by Rodin's "Porte de l'Enfer", in which Delahaye whips up the incongruities of texture and mass into a kind of all-over accident in which plastic niceties disappear in a uniformly bumpy texture that seems the product of extreme conditions than ever and is very much his own.

Fencsa (Jacques Dubourg) also uses baroque textures in hand-sized, Tanagra-ish figurines: often he is content to settle for prettiness. Yet often his conceits are formal and lovely: an empty cloak that the wind seems to have pinched into folds around an invisible woman; a bronze leaf that bears the imprint of a sylph-like form. These are exquisite minor fantasies, in the spirit of Nodier's Trilby or *Tresor des Fées*.

Miró, once one of the chief influences on the young Barcelona school, now seems influenced by it in turn in the Galerie Maeght's show of his new paintings—the first to go on view in five years. As with Stravinsky's conversion to the Webern idiom, the change was unexpected and probably necessary. And, just as with Stra-



Miró: *La baigneuse de Calamajor*. 1960. 99 x 146 cm. (Galerie Maeght.)



Fenosa: Grande chevelure. 1960. Height 19 cm.
(Galerie Jacques Dubourg.)



Delahaye: A group of the artist's bronze sculptures, recently shown at the Galerie Stadler.

vinsky, the new experiments seem well on the way to becoming a living expansion, rather than a negation, of the previous work.

The most startling are a series of milky gouaches, almost without event save for an occasional tache or a faint red or green chalk-mark. Spiritually they are worlds apart from similar-seeming contemporary work. For Miró they are a kind of high pitch of refinement (Webern again comes to mind), consciously and cautiously attained; while the younger Spanish painters often arrive at refinement having set out to find rigor—quite another matter. Again, a white surface intensely peppered with India ink spots should not mislead by its superficial resemblance to Michaux: it is classic rather than Expressionist—one divines the formal intention and a guiding sense of humor.

Beautifully made as they are, and so often superior to the real thing, these works seem to belong to the category of exquisite transcriptions or pastiches. Of the new things I prefer those which combine elements of Miró's past with the new experiments, and which perhaps stem from his work with ceramics. Here he utilizes blunt, bold outlines; very few colours, dull and clear; and a plain speech that surprises after the complex fantastic propositions of his early work. Again he seems on the verge of Expressionism, but, fortunately, it is an Expressionism that does not try to express anything. These pictures merely exist, and they do exist—sustained by an atmosphere which provides all the nourishment they need, and which is perhaps Miró's most remarkable achievement to date.

This year's "Réalités Nouvelles" salon was a surprise. The usual crop of Dead Sea Appels and dim "Tobey or not to be" abstractions was largely out of sight, and there were signs of a many-sided avant-garde that is increasing in vitality. Especially good were Hugo Weber's "Le Monde de Passage": huge, buckling swags colliding against densely dripping passages; Hosiasson's wall eaten away to expose pale blue and peach cavities of an antique sweetness; Halpern's ivory black smearing white; Delahaye's "Bretagne"—a hard white surface plotted with parallel yellow furrows; Appel's brisk assemblage of clotted



Miró: Femme assise 4. 1960. 100 x 72 cm. (Galerie Maeght.)



Haber: Composition. (Photo Annet Held. Salon des Réalités Nouvelles.)

bright colour; Vera Haller's circular painting—a kind of shield bearing a strong calligraphic sign, directly meaningful; Barth's dark, definite colours elaborated on by rhythmic complications and *trompe l'œil* overpainting; Benrath's metaphysical waterspout—glancing, luminous, extracting glitter from the strange brown, taupe and mahogany gamut; Delaney's pale blue rise honeycombed with apertures dripping pale yellow; Kessanlis' muffled off-white canvas, stained with a single rusty smear; Goldfarb's all-over massing of pearly tones, opulently and knowingly brushed into place.

Interesting sculptures included Arp's "Threshold" and "Little Theater", Cardenas' preposterously tall and spindly black pole riddled with openings leaving strange threadlike supports; Veysset's wood sculpture, rudely notched and fitted with chunks of cinder; Liègme's broken meringue-like hemispheres; Vardenega's open hemisphere fitted with jewels on wires and coloured lights; Schöffer's hallucinatingly non-functional magic lantern. One would like to continue the honor roll: almost everything in this year's show had a life of its own.



Estève: Poubourdin. 73 x 92 cm. (Villand & Galanis.)

Foldes (Rive Droite) is eclectic in a curious way: his work assembles a number of fashionable tendencies in such a way that they remain easy to distinguish. He attaches some Rauschenbergian old shoes to a canvas and then sprays it an Yves Klein blue; sometimes for good measure he adds some Mathieu-like calligraphy. Little of his own personality is discernible in this package deal, and it is sad to see a young painter sacrificing so thoroughly to established idols.

Estève (Villand & Galanis) shows "School of Paris" abstractions. Despite their shrill colours and uncertain painting, they have presence thanks to their clever architectural arrangement, with its interesting contrasts of forms and non-forms.

Weichberger (Europe) offers abstract, quasi-Surrealist impressions of city and country, drab in colour: the pigment is wiped away or scored to create sensations of lonely height and depth.



Weichberger: Tresi. 1960. 89 x 116 cm. (Galerie Europe.)



Couy: Le pavot. Gouache. (Galerie Synthèse.)

Couy (Synthèse) shows pleasant-coloured gouaches: flakes, dabs and bars casually assembled in depthless compositions that push and pull as they were meant to.

Davenport (Pont des Arts) offers deft abstractions that hint at landscapes. Especially charming are a kind of mountain built up out of thick black strokes laced over patches of autumnal colour, and a "Breton Landscape", in soft, transparent greens and blacks.



Davenport: Sainte Croix du Verdon. 130 x 88 cm. (Pont des Arts.)



Delahaye: Samourai. (Galerie Stadler.)



Nallard: Le pays du coq. II. 1961. 25F. (Galerie Jeanne Bucher.)

Nallard (Jeanne Bucher) shows dense, worked-over abstractions mostly in dark heavy colours. A number of techniques are used: the pigment is mashed with the knife, coaxed with the brush; what seems once to have been a geometrical grill is broken down into irregular compartments; every surface inch of the canvas is accounted for in some way. The result is sometimes murky, sometimes with a thick, secret sonority, sometimes clear and eloquent as in "Santa Magdalena de Pulpis" Dattelli (A.G.) is still another painter to suggest landscapes, in bright pastel paintings whose flower- and pebble forms are loosely knit together with black drawing.



Dattelli: Peinture. (Galerie de l'Université A.G.)

New York Notes

Roland F. Pease, Jr. and
Dore Ashton

Phillip Pavia

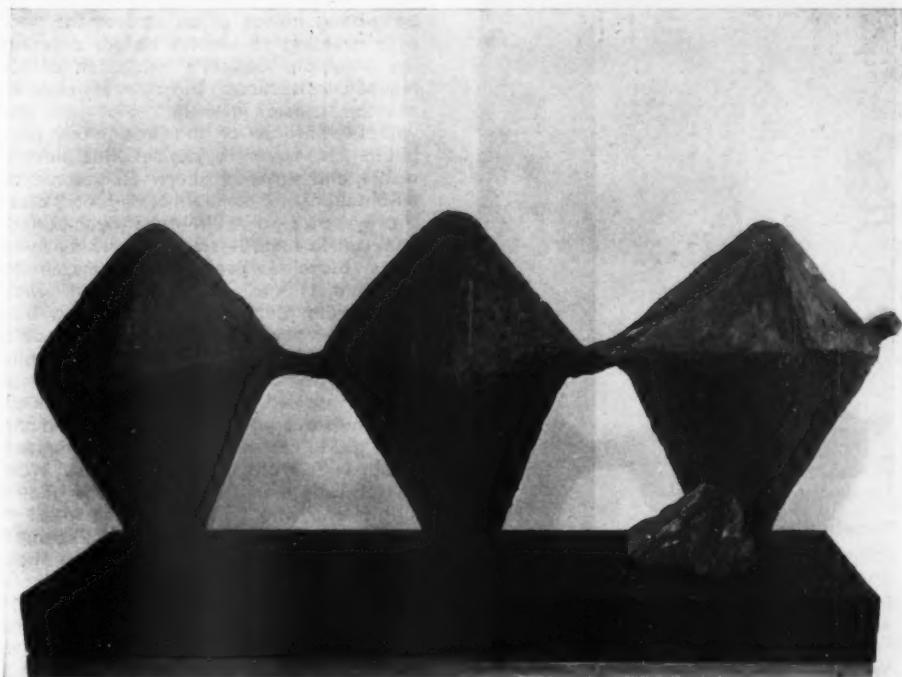
Phillip Pavia, the distinguished founder, editor and publisher of "It Is", a magazine for abstract art, was given his first one-man exhibition of sculpture at the Kootz Gallery. Son of a stone cutter, a dynamic figure in the New York School of Abstract Expressionism, Pavia has refused to show his own work heretofore (these way-out pieces were created in the past six years) and the slow accumulative process of realization pervades his intensely subtle, "difficult" abstract bronzes. Quickness is the key. It is all over before you know it. "Shake My Hand" is a gesture, bending over backwards to be genial; form towers above a disproportionate underpin; out comes the glad-hand, a semi-circular extension that one can grab hold of, and pump; but once grasped fleetingly, the inherent standoffishness resumes. So, too, with "Wait A Minute". This scooped-out mass of bronze hoists a pole above itself, flagging down the beholder, as if to say Stop, I'm Here, Pay Attention, Don't Pass Me By. A voice, recognizably Pavia's, raised to protest The Age of Distraction. Surfaces are alive, contortions beautiful, the work provokes suggestibility. Many of the titles are capricious. Two of the most explicit let loose floods of water in bronze—"Beach's Wood" ripples; its waves slosh from side to side, foam spewing, golden spray lacy in scallops; and "Connecticut River" explores the craggy Palisades, solid until you overstep the edge and drop to the chasm of river below.

R. F. P. Jr.

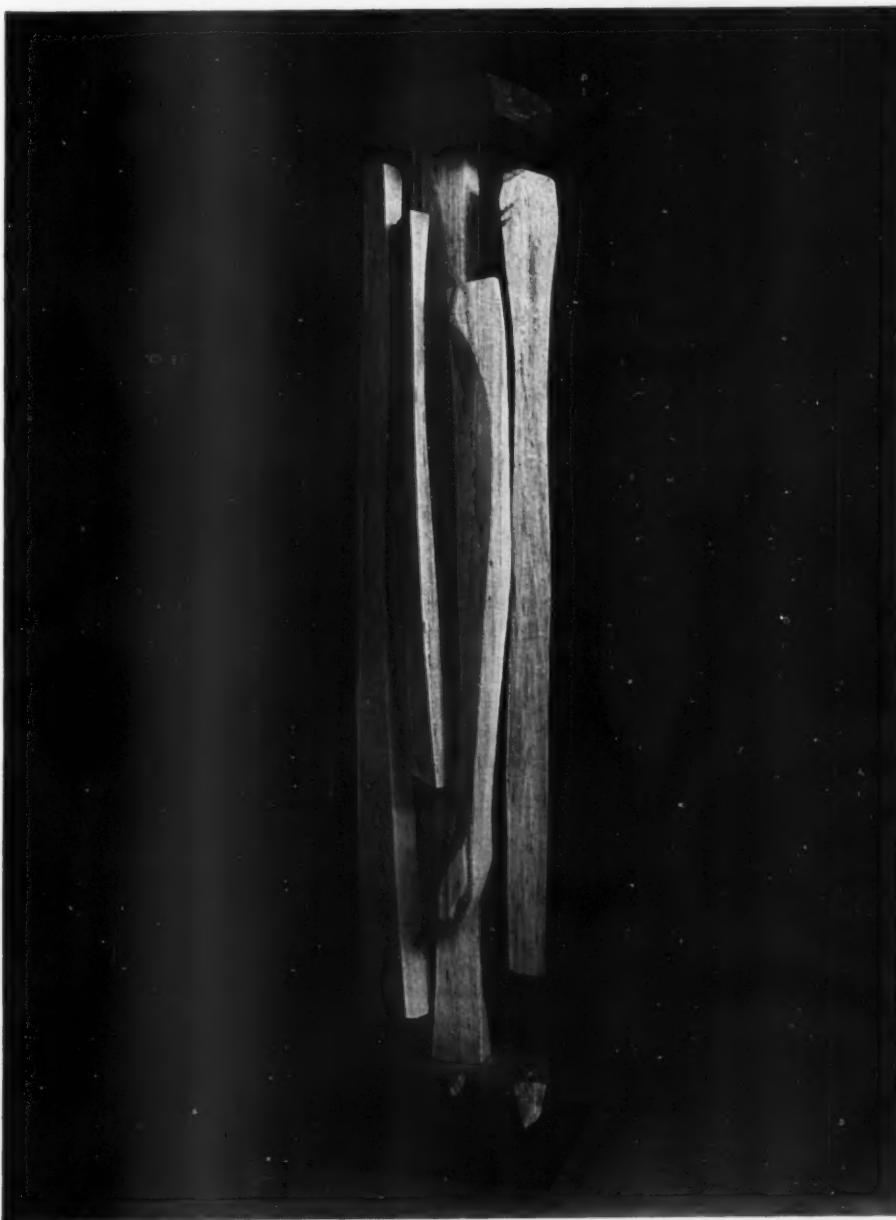
Isamu Noguchi

The abstract sculpture of Isamu Noguchi is subtle and simple of line. The Cordier-Warren Gallery recently displayed new work: everything of grace, lucidity, lightness; some aluminum, some wood. "Kite" is a tall narrow metal form, a solid sheet hitched to a pair of crinkled streamers that flap jauntily in the breeze. "Walking Man" explores similar elongated height, one limb put gingerly before another, as if to proclaim man's ascension to the biped state. Noguchi freely associates ideas; one of his most deft abstractions considers rock formations as painted by the 15th century Japanese master Sesshu. "Spirit" involves long balsa movable parts that, when jostled, sound like dories chunking against each other hollowly. Noguchi, whose stage designs are often highlights of Martha Graham and Balanchine choreography, understands the poetry of motion. Although stable, "Tempest" moves like a driven zephyr. It is a one-piece, approximately four-foot irregular square of aluminum that evokes a storm, metal that buckles, slashed with curvy linear arcs, wind vents a howl as if to hound King Lear into madness, a surface billowing outward, then sucking itself inward, variable asymmetrical planes designed like nature itself into ultimate harmony. Suspended on wire, held against a wall by a bracket, this sculpture's tempestuous finish is buffed into magical connotative swirls that avoid artificiality.

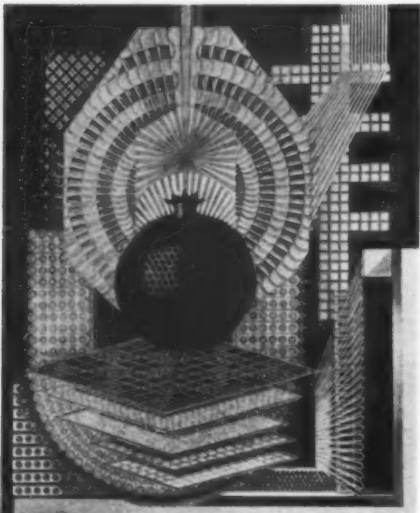
R. F. P. Jr.



Phillip Pavia: *Ides of March*. 1960. Bronze. 60 inches long, 23 inches high. (Kootz Gallery.)



Noguchi: Balsa sculpture. (Cordier-Warren Gallery.)

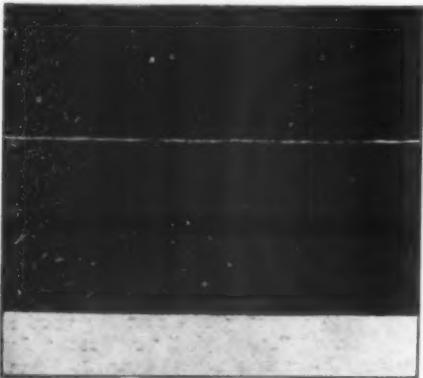


Pamela Bianco. (David Herbert Gallery.)

Pamela Bianco

Enigmatic themes, sometimes patent allegories of childhood and religious mysticism, are painted by Miss Bianco in a cold, innocent way. Her paintings abound in crystalline details, in elaborate reminiscences of Victorian design sometimes merging with Art Nouveau flourishes. Her colors are acid, contained precisely within the outlines meticulously limned.

D. A.



Harold Cohen: Painting. March 1961.
(Allan Stone Gallery.)

Harold Cohen

Essays in horizontality: studies in the way horizontal sections of colour can be divided gracefully. This young British artist, whose first American show was at the Allan Stone Gallery, patiently explored possibilities within the limitations he set himself and produced a coherent—and for its genre nearly perfect—exhibition. Cohen's sensitive applications of colour—his slightly ruffled edges, and the nuances beneath the surfaces, are always elegant—are abetted by his use of applied sections of canvas. Cutting a length of canvas freely, he uses it in a subtle collage effect. The resulting shadow between striated planes sharpens his image.

But the image pleases him perhaps too much. Once mastered, it is one that can be varied slightly from canvas to canvas until all signs of struggle vanish. With them vanish vitality. Following the path of Barnett Newman, where will Cohen come out?

D. A.

John Koch

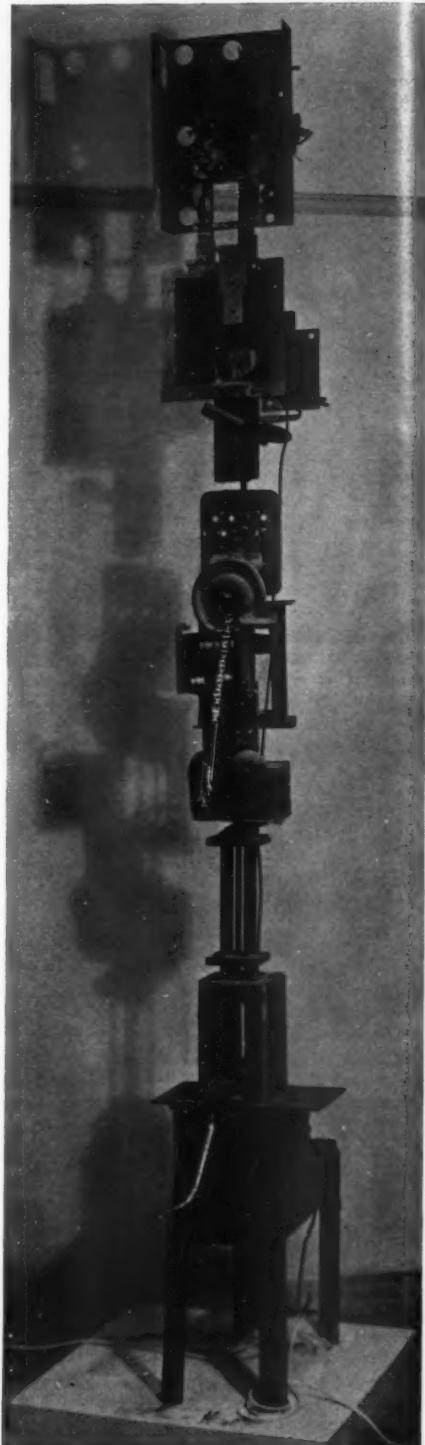
A traditional studio painter, John Koch at the Kraushaar Gallery carefully sets the stage for his interior scenes. Light skims the drapes and falls on the woman reading her letter as it might in a Dutch 17th-century painting; the model stoops to arrange herself in just the right pose; the furniture is placed (Victorian furniture of course) with utmost care. Yet, for all his splendid technique, John Koch's meticulously posed world is lifeless—unlike the worlds of past painters for whom he is so nostalgic.

D. A.

Jean Tinguely

Jean Tinguely's junk-mobiles emitted the bang-bang noises of an amusement park as a greeting to visitors before entering the Staempfli Gallery's exhibition of his recent constructions. The clankety-clank of a roller coaster assaulted the ears, the wheel whirrings of the Dodge-Em, plus intermittent cowbells, dentist drills, electric razors, and stripped gears—all this ruckus an engaging concomitant of Tinguely's electrically powered Art-in-Motion-with-Sound-Effects. His materials are beat-up machine parts, bicycle wheels, handlebars, bells, old helmets, etc. Children love it. They chase from piece to piece, pushing buttons, flipping switches, pounding footpedals, participating with crazy spontaneity, really throwing themselves into the Swiss-born artist's inspired creations. "Hey, Mommy, this one's even got a radio", screamed one little girl in cartwheel hat who was running about with a playmate this to that. Wonderful Luna Park objects on the move, jingle, and whoop. Joy and dementia! "I don't like this", said playmate. "I like that." "Which?" "That one, it makes the most noise." "Look, Mommy, this one's got a big shake." "What happens to this one?" "What did this one used to be?" "This one is really tangled wire." "What happens to this one?" "Oh, this one's really cuckoo." (Mother: "Have you had enough?") "Oh no", they danced, looking for one they might have skipped. "Oh look!" (Mother: "Come along, girls.") "I never saw what happened to this one." (Mother, departing: "Goodbye, goodbye.") "Wait, Mommy, wait a sec." (Stamping footpedals, maniacal snapping on and off switches.) "It's hot." (Mother: "Are you—.") "No, I'm not hot. It is. It is. It is!" Once they had gone, having fully experienced Tinguely, adults took over. A lady timorously advanced to a beaded curtain, pressed the button and the oriental screen began wiggling sexily. She said: "It shimmies like my sister Kate." He said: "You mean Gilda Gray." She said: "Isn't this fun?" He said nothing. In a corner, alone, neglected, stood an eight-foot-tall construction entitled "Totem", looking sad. A card, propped on it, stated the case succinctly: Out Of Order.

R. F. P. Jr.



Tinguely: Totem No. 3, 1960. Iron and steel construction with motor. 99½ inches tall. (Staempfli Gallery.)



Buffie Johnson: Antarctic Sun. (Galerie Thibaut.)

Buffie Johnson

Buffie Johnson is painting big, blinding abstract expressionist pictures of the sun. On view at Galerie Thibaut, their strength is an exuberant desire to please the eye, her sensuous brushwork splashed on in solar yellows, reds, oranges; their weakness a decorative brilliance that is only charm-deep.

R. F. P. Jr.



Tinguely: Jalousie. 1960. Beaded motorized curtain. 99 inches high.

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Calvert Coggeshall

In Calvert Coggeshall's modest abstractions at the Betty Parsons Gallery a persistent lyrical note of greenness suggests rural inspiration. Not that Coggeshall is painting nature. He is painting abstractions. But his susceptibility to the tender lights of country places is unmistakable. Since his compositions often consist of straight verticals against a squared back plane, the effect is like a window on a green world beyond. This is reinforced by Coggeshall's tendency to place reddish and copper tones just beneath the surface, and to use deeper grounds on occasion. His blondish-green paintings have a gentle fluency of light and water.

D. A.



Nevelson: Royal Tide I, 1960. Wood, painted gold. Eight feet high. (Martha Jackson Gallery.)

Louise Nevelson

Louise Nevelson calls her latest exhibition of abstract wooden-crate sculpture at the Martha Jackson Gallery "The Royal Tides". These are walls painted gold, and they are hideous. Where are the poetic black walls of eerie columns, sky cathedrals, moon gardens? Those wonderfully spooky mysteries stacked endlessly inside a haunted house, those enigmas of found-objects, of drift-wood, shaped as miniature coffins equipped with creaky lids, as cupboards secreting family skeletons, as closets replete with dismembered corpses, as sliding panels to hidden staircases in Mary Roberts Rinehart thrillers—where are they? Upstairs at Martha Jackson's, that's where; huddled in a shadowy corner of the second floor gallery, the remnants of Miss Nevelson's diabolical talent that first brought her to the public's attention a couple of years ago. Widely celebrated as a find (she's over 60 and has been carpentering at art all her life), everybody got excited. Until a year later when she filled a room at the Museum of Modern Art with awfully white boxes and called it "Dawn's Wedding Feast". To some it seemed a misbegotten marriage. And since then, this gilt-gold-gimmick. It has been rumored that the Kiev-born crate-creator arrived in the black of night, then came the white of dawn, then came the current high noon of gold. Miss Nevelson says herself that gold may be what she's been looking for and there's a good chance she'll never do black sculpture again. Bring back the deep of night!

R. F. P. Jr.

César

What struck me first in César's recent exhibition at the Saidenberg Gallery was his energy. It takes a zestful temperament to sort out the miscellaneous parts—the castaways of industry as well as the accidental forms left over from his own assembly process—and put them together coherently. César's taste for hybrid forms ranging from birdlike humans to humanlike insects gives him ample latitude for this additive technique. Then, there is César's craft instinct. Or perhaps it could be called his sculptural instinct, depending on how generously one accepts his more unorthodox techniques. I mean that when he coils a copper automobile part around a cubed hunk of metal his instinct is usually correct: He has a feeling for the right weights, the right contrasts of texture and volume, the right amount of piercing. And of course, he handles welded joinery expertly. With energy and sound instinct, then, César offers enough good sculpture to warrant his being considered one of the more important younger European artists. But the reservations delicately expressed by Sam Hunter in his catalogue foreword must be remarked. (He points out César's eclecticism, his borrowings from his own contemporaries.)

César's imagery invariably leans heavily on someone else, notably Richier, Paolozzi, and Kemeny. Furthermore, his affection for gratuitous effects—textures that look good, accidental shapes created by machine compression—is often blatantly self-indulgent. Sometimes it works out happily, as in two recent compressions of wire-mesh, squeezed very tight and then gradually loosened to give a rich surface illusion. But just as often, the mold effect is dull, the result of machine play which can be amusing and stimulating once, but only once.

D. A.

Julius Schmidt

Julius Schmidt's exhibition of recent sculpture at the Otto Gerson Gallery was his first one-man show in New York. Like countless others, Schmidt combs junk yards for machinery discards to use as materials for his bronze and iron sculpture. An accomplished artisan, he casts all his works personally. He is possessed with conversion of these found-objects into pagoda-like abstractions, tip-ends curling up daintily, prettily. They would be cute, set out in miniature oriental gardens where toy tea-houses might be built of matchsticks hard by plashing toy waterfalls. All excessively fussy and fussed over, rather as if souvenir Tower of Babel models had been made in Japan for export to America where every day such facsimiles are mass-sold in department stores as smart decor.

R. F. P. Jr.

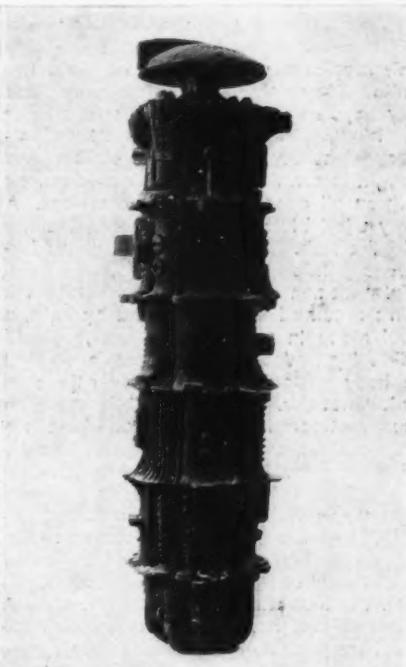
José de Creeft

At the Contemporaries Gallery, José de Creeft showed recent stone sculptures in his characteristic style. De Creeft is a classicist in that his stones could roll down the hill without difficulty. There are no sharp edges, no protrusions, no breaks in the invariably curving shapes. His subjects are still the slant-eyed goddesses, resembling Mexican Olmecoid women, in their various self-embracing poses. They huddle into their interlocking parts agreeably, with not even an elbow stressed. At his best, de Creeft contrasts rough-hewn surfaces with pearly accents. But occasionally, he heightens the light of a clear marble so greatly that the result is too flashy, too sinuously smooth, too close to thoughtless stylization.

D. A.



César: La troisième. 1961. Height 34½ inches. (Saidenberg Gallery.)



Julius Schmidt: Untitled cast iron sculpture. 1960. 26½ inches high. (Otto Gerson Gallery.)



José de Creeft: Offering. Carrara marble. 18 inches high. (The Contemporaries.)



Greene: Woman in Amsterdam. 1960. 48 x 38 inches. (Bertha Schaefer Gallery.)

Balcomb Greene

Balcomb Greene's figurative oil paintings at the Bertha Schaefer Gallery related to a recent European trip. A departure from his previous abstract work, they were shown concurrently with the Whitney Museum Greene retrospective of some fifty paintings that will travel throughout the United States thereafter for a year. The city appears in the new canvases. "Near the Montmartre Station" is swept by a tender melancholy, a sympathy for characters caught in candid repose, their meditations written all over transitory expressions. A gray wind blurs the atmosphere, washing old tired air. This is the clean hiatus between gentle rainfall and the sun's emerging. "Woman of the Hague" delineates a girl's upturned face, disfigured by light, a soul alone in an unjust universe, pushed aside by pedestrians who bustle onward in busy patterns designed for others to enjoy, not she. "The Avenue" throngs with semi-abstracted figures, one of whom is a streetwalker, sashaying along, finding the pickings slim. "Woman in Amsterdam" is the eternal reflective female, in a downcast mood, face shrouded, hair falling forward, and she walks off the canvas to the right, drawing one's eye to the left: in that cubistically-constructed cluster of buildings, behind those shadowy windowpanes lives the cause of her present sorrow and impossible joy.

R. F. P. Jr.

Yves Klein

Yves Klein's monochrome blue paintings catch you wholly unprepared when you enter Leo Castelli's Gallery. It is rather like the appalling experience of seeing a natural wonder for the first time, some gigantic marvel like the Grand Canyon. Everybody has told you it is big, overpowering, incredible; but nobody mentioned that its size was measured by its immense, almost unbearable quiet. How silent! Its grandeur is one of absence. There is absolutely no noise. Thus it is with Klein's monochromes. The power comes from an absence. One measures 15 feet. The others are not small. They are all painted in that electrifying, idiosyncratic Klein-blue. Their surfaces compel the eye. You move in close to inspect these textures. You compare one with another. If you are lucky enough to be alone, you feel that insistent monochromatic blue invade you. No matter which way you turn, it is there. Some of the surfaces are pock-marked, some bubble, some undulate, others are blobby like tapioca. Standing alone before this phenomena, your knees warn you that you may

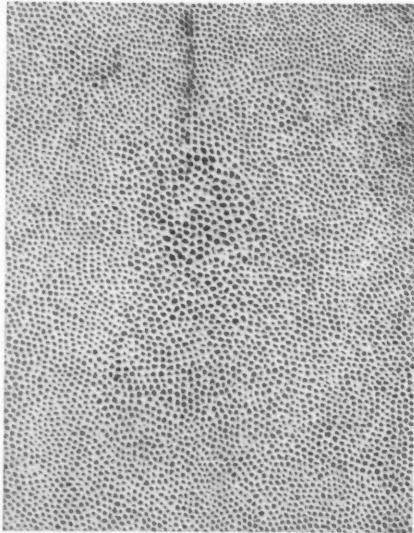
fall forward into the chasm, and you fear vertigo, so you turn, leave hastily, on the pretext of going to see Klein's sculptures of obelisks and sponges, but there is no escape—that colour blue, somewhere between cobalt and indigo; that blue of outer space nothingness follows you, clings to the buds of your tongue, tastelessly or tastefully depending upon your tolerance for the monomania of the controversial Klein's "spiritual fluid".

R. F. P. Jr.

Yayoi Kusama

Yayoi Kusama crochets her way along with comma-like licks of white paint until she covers entire walls of the rather long Stephen Radich Gallery. Underneath the white reticulated surface is a gray ground that varies slightly every three feet. The upper network too loosens and tightens in places, but, essentially, seems to be an unending prodigy of patience—dare I say Oriental patience since Miss Kusama was born and trained in Japan? Not being an adept of the philosophies this genre of painting presumably reflects, I can only marvel at the persistence of the artist. The nearest comparison in technique is with Mark Tobey. But what then about the supergigantic formats which change everything? Aside from the wall-length canvases, Miss Kusama shows a few other white on gray-white compositions, some with perceptible alternations of texture, like roiled waters or cloudy skies, and some other canvases in colour.

D. A.



Yayoi Kusama: Black and white painting. 1960. 40 x 51½ inches. (Stephen Radich Gallery.)

Bladen and di Suvero

At the Green Gallery, Mark di Suvero installed another of his mammoth wood constructions. The heavy timbers, slotted and bolted like an armature for a crazy house, spread wide and powerful over a good part of the gallery. Who likes to watch builders will enjoy the bareness and suggestiveness of this rudimentary sculptural form. Ronald Bladen experiments with thick, thick surfaces. That is, the woolly texture of his paintings seems to be the point of them. Diamond or rectangular dark shapes that appear in a corner here and there can't fight all that texture, and consequently are not successful space modulators, though I think that is their intended function.

D. A.



Seligmann: Flight Legend. 1948. Oil. 40 x 59 inches. (D'Arcy Galleries.)

Kurt Seligmann

The Kurt Seligmann retrospective at the D'Arcy Galleries (1925-1960) included paintings, sculptures, graphics and collages; and proved the artist to be one supreme Surrealist whose early concern with old black magic has not diminished but heightened with the years. The Swiss-born Seligmann is a representational imagist. He draws meticulously a world inhabited by faceless creatures who fly about on stickless brooms over fantastic landscapes. There are elaborate clouds in this space but no recognizable planets. He is an alchemist and a sorcerer. His tales spring from medievalism, superstition, and Gothic horror. The fact that Seligmann is an authority on magic (he writes and collects it) as well as a theatrical designer, notably for ballet, has great bearing on his pictures: they exude literary theatricality. "Flight Legend", an oil painting of 1948, is characteristic. Here are creatures on the swoop, their bodies a confusion of insect extremities and wings that metamorphose into draperies or flames, their heads of armor, their faces shrouded, flying toward a globe in the empyrean—is it ours? "Initiation", 1946, has its feet on the ground, relatively. Skeletonized insects draped resplendently cavort through a surreal landscape, one playing a horn, two enacting a ritual dance, their hidden eyes fastened on their Sven-gali Seligmann, off-stage howling incantations. "The Great Waters", 1946, presents legendary creatures riding the crest of a never-never wave: a hair-streaming mermaid, a sea horse, a green octopus, a displeased Neptune arising from untold depths to brandish a flagstaff of surrender. A distant shore looms ahead. One of Seligmann's latest, 1960, is "The Golden Thread", a complex abstraction of contorted colours, writhing and twisting in a dark underground stomach of horrors, possibly the very labyrinths from which the above beings have escaped, dank passageways of livid white, of viscous bile, of ghastly reptilian juices working wonders but only in this snake pit lined with gold lymph sick of life.

R. F. P. Jr.

Lundy Siegriest

Semi-abstract landscapes by a California painter at the Bolles Gallery tend to be thickly cluttered with impasto strokes and a mélange of techniques that have not yet found their way together.

D. A.

Nicholas Marsicano

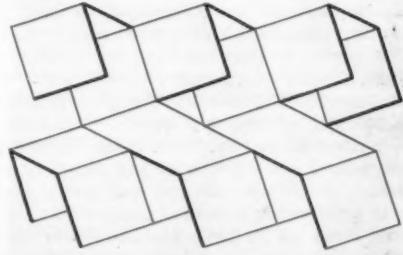
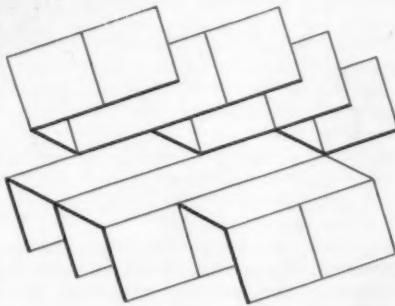
A harem of semi-abstract nudes surrounds Nicholas Marsicano. He paints them with abstract expressionist abandon in powerful poetic colours. His large canvases (some, too, of clad faceless figures) at the Bertha Schaefer Gallery, spring into immediate haunting life. "Summer Black" is a coffee-coloured nude whose contours flow rhythmically against a jet background, a canvas relieved in opposite corners by

fluid mauve and a palette's raindrops. Seeing sensually, her heroin-lidded eyes testify elliptically to the trouble she's seen. "Day-Dream" is how she feels when singing the blues. All is black above her recumbent form, a canvas-wide band lowering into deep-blue. The length of her horizontal flesh is weighted with dribbles of lavender, blue, gray clouding inner-hopeful hues of pink, soft green, yellow, the better part of her nature suffocating but still extant. She asks: why am I this nameless, faceless odalisque? Why do I lie here, suffering, cradled on my soft mattress of harsh blue? Why does blue trail off this thing I am in, trail into vapid nothingness? "Beauty Amused" finds milady fresh from the exhaustion of a hot tub, a morning soak taken in hopes of revival after a memorably tough night. She has plunked down on this chair, unexpectedly facing a full-length mirror. Startled, she views the horrible morning self that someone found beautiful in the dark. God, this daylight is brutal—honest, blinding yellow; searing rouge-sunlight. Hair's a mess, goddam black tangle some beautician will call "challenging" later in the day. Look—breasts sagging, knees spread open, feet unlovely, eyes black gashes, face ravaged, this is life. In the raw, painful and true.

R. F. P. Jr.



Nicolas Marsicano: Painting.
(Bertha Schaefer Gallery.)



Albers: Double II. 1959. 22 1/4 x 18 inches.
(Judith Small Galleries.)



Norman Bluhm: Oz. Oil on canvas. 8 x 24 feet.

Elaine de Kooning and Norman Bluhm

At the Graham Gallery, Elaine de Kooning and Norman Bluhm installed themselves with an idea: architectural painting. Miss de Kooning's was in the novel form of ceiling to floor columns—really tubular drums—painted with brio in long, colourful strokes of oil. Placed in close proximity, the columns carry with them an obstreperous gaiety that might be out of place in a conventional home but would enhance the atmosphere of a public place. Norman Bluhm's four large panels are frankly decorative, as they should be, with spumey white sprays linking the panels, much agreeable empty space, yellow sunbursts and a bit of violet and black garnish. His collateral smaller paintings, now in a purple-to-green range are open and wind-blown, composed to suggest airiness, lightness.

D. A.

Group

Judith Small's Gallery organized a spirited show of drawings by nine contemporaries, requesting from each artist current work plus an early drawing if possible for the benefit of those who like to complain that most abstract artists couldn't draw a picture if they had to. Well, they can; the good ones. An Esteban Vicente (1935) sketch of his child is beguiling, a delight set alongside two new handsome abstract charcoals. Adolph Gottlieb's 1950 pictograph previews elements he has since developed mightily into tensions between Sun and Mass, witness a small 1961 blast-drawing. Two early Josef Alber's drawings (1916)—a compelling head, and a cubist lane of trees—enhanced four of his new geometrical paradoxes. Milton Avery's 1957 "Reflected Moon" in oil crayon held the eye, as did oceanic evocations. Michael Goldberg contributed a fascinating 1949 abstract gouache but his new drawings, two tiny black-and-white meteorites, happen to be oils, Mike, even though you slapped them onto paper. Of less interest, in a comparative sense, were James Rosati's sculptural studies for "Interior Castle", Mercedes Matter's abstract push-and-pulls, Julian Levi's "Happy Life" alongside an interior, and Walter Barker's maddeningly indecipherable shorthand.

R. F. P. Jr.

Ten American painters

A 19th-century reviewer would make a lengthy catalogue of this Sidney Janis show, and wind up with a polemic concerning the state of painting today. I will omit the polemic and make my catalogue brief.

To focus on new work: Willem de Kooning shows a 1960 oil related in its vacant spaces, extremely loose and broad brushing, and occasional surface splashes to paintings in his last show. Loosening up still more, he uses fewer and fewer forms, allowing the void to dominate. Speed of line—this time, half-concealed diagonal beams underpinning the compositions—is still important to him, and gives the painting still another indication of an intention of casual spontaneity.



Elaine de Kooning: Columns. (Graham Gallery.)



Willem de Kooning: A Tree in Naples. 1960. 80 x 70 inches. (Sidney Janis Gallery.)

Philip Guston's "Path II", pitched in turbid grayed atmosphere and marked with shaky structures seeking equilibrium, typifies this year's work. Robert Motherwell's reprise of the Spanish Elegy suite dates from 1957 but was completed in 1961. The strong black armature supporting three oval forms (like clappers of knelling bells) are calculated to stun. This motif inspires Motherwell inexhaustibly. The same may be said for the black-and-white Kline of 1960 that, like its previous relatives, throws horizontal crossbeams in the path of white solids, forming a tense unity. Adolph Gottlieb is still on the sun and burst circuit, this time with lambent reds and black-over-reds that give his image a somber cast. The new painting by Rothko was not available for pre-viewing, nor was a 1944 oil by Arshile Gorky. The Jackson Pollock of 1948, however, was present: a wiry maze of coloured and black lines within which several roughly figure-like black silhouettes had been cut out of the canvas.

"Pop" Hart

"Pop" Hart's drawings (1905—1930) at Zabriskie Gallery showed the legendary oddball character to be a sharp-eyed observer, a sure draftsman, and a good storyteller. Nonchalant nudes, casual street scenes of New York and Mexico, landscapes of Long Island and Morocco, off-hand sketches of cabaret life, amusement parks, a theatre interior—all cannily underplayed.

R. F. P. Jr.

Charles Shaw

Charles Shaw, whose new abstract paintings were recently on view at the Albert Landry Galleries, is a poet concerned with tension. Indeed one of his best canvases was entitled "Shape of Tension", a black horizontal thrust entering left, met midway by a yellow jab, the collision from north and south by whites and yellows driving at the central focus from outer areas of blues and tans. "Of April" reverses the tug, a white central arena across which a line of green is pulled taut by a yellow overhang, ravenous to eliminate what clearly belongs to a greenish host below. "Shape of Flight" happens upon black streaks searching for a way out as chartreuse clouds threaten to close in. Shaw's smaller canvases are more rewarding than such overly ambitious works as "Incantation" which huffs and puffs without blowing the house in and "Revolt", another big-screen with an unconscious desire for compression.

R. F. P. Jr.

Primitive Art

The Museum of Primitive Art paid tribute to a remote art-producing area of the world: the Papuan Gulf. This is the central part of New Guinea's southern coastline, measuring 200 miles across. A variety of tribes lives along the gulf coast. Head-hunting is the chief occupation, and heady art objects are made for specified use in complicated rituals. Many Papuans are cannibals; they live in small communities and their art styles are widely diversified. If we in the west are bent on devouring our fellow-men psychologically, erotically and militaristically, the Papuans are merely more honest in satisfying their animalistic urge to people-eat. And too, we of the west wear our invisible masks of hypocrisy while the good Papuans wear theirs literally in ritualistic fact. The museum's exhibition was the first U.S. comprehensive showing of the arts from southern New Guinea. Dramatically lit, effectively installed, it pointed up more than the obvious truth of how much this century's art has been influenced by so-called primitivism; it related the atavistic inheritance by humans of obsessions, latent and overt, regardless of the culture development. The majority of these Papuan art objects were emotionally intense, their power derived often from distortion, abstraction, or stylized realism. The Kerewa culture was represented by agibas (head-hunting trophies attached to sacred boards in human form), gopos (other sacred boards), drums, masks, and skulls—one skull fetchingly embellished with a wooden nose piece, gay yellow feathers, seeds and beans. The Gogodara tribe was easily identifiable by its totemic clan designs. Other art styles on the Gulf originated in the Lower Fly River, Wapo Creek, Era River, Urama Island and Purari Delta. Masks made by the Elema tribes carried special force. One wooden mask, made in the Torres Strait, was of a marvelous elongated face, with narrow-set eyes, uncompromising nose, waspish mouth, stringy hair of cotton, painted in pitiless delineation, dotted with insets of shell, and (East meets West) alarmingly reminiscent of that irate blustering British grande dame, Miss Margaret Rutherford.

R. F. P. Jr.



George O. (Pop) Hart: Old Farm House.
(Zabriskie Gallery.)



Charles Shaw: Sentinel. 1960. 50 x 34 inches.
(Albert Landry Gallery.)



Joan Mitchell: Rock Bottom. 1960-61. 78 x 78 inches.
(Stable Gallery.)



Marsden Hartley: Seated male nude. 1922.
(Babcock Galleries.)

Marsden Hartley

Marsden Hartley's drawings and pastels of landscapes and figures at the Babcock Galleries (1908—1942) divided themselves into interesting, specified categories. Shown for the first time were male nudes, sketched in sanguine back in 1922 when German wrestlers captured Hartley's attention, a group of muscular brutes endowed with work-horse power. Diametrically opposed, a pair of 1908 trees in pastel were airy, shimmering in a sunlight cascade. Hartley experimented in drawings with Cézanne's Mont Sainte-Victoire and explored the master's geometrical formations of leafless trees (1927). There was a series of 1908 woodcutters, a 1913 abstraction playing with Kandinsky materials, and two views of northeastern America dear to the artist's heart—majestic Mount Katahdin in Maine and The Lighthouse, a Nova Scotian view done in 1940, three years before Hartley's death.

R. F. P. Jr.

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ment is abetted by stronger colour accents. I mentioned various spaces, and I think this ought to be stressed. Miss Mitchell is not bound by space shibboleths. She is as much interested in depth and recession (usually in the filmy gray or white passages) as she is in spread of her line beyond the limits of the rectangle of canvas. She can make a passage seem to read far back into a misty depth and she can make a network of spontaneous lines speed across the surface. She can give in this way not one, but many visions, many sensations of space that relate to the authentic variety of spatial experiences known to the human imagination.

D. A.

Jules Olitski

Jules Olitski, the Russian-born artist whose recent abstract paintings were exhibited at the Poindexter Gallery, paints huge black canvases (some dark blue, some dark brown) on which are placed a series of big eggs. Not Easter; Arp. These free-form ovals come in two (one yellow, with a nuclear maraschino cherry, cuddling close to a hunk of coal-oval, both entities enveloped in a brown cocoon lost on that awful black ground). They also come in three, e.g. "Candy for Lovers" which places two red eggs outlined in dark blue next to a yellow egg, complete with maraschino, outlined in clive-drab on that black again. Shall one go on? Yes, to "The Blush". This is eggless. A tall black canvas centering on a brown tree-trunk that happens to be displayed before corona of pink-yellow, pink-pink, and the more you stare, the more it blushes, on, off, pulsating like a sophomore caught out by a sophisticate, in perpetually flustered motion.

R. F. P. Jr.

Stephen Greene

For many years, Stephen Greene's preoccupation with the symbolic story of the human condition led him to paint biblical themes in relatively overt terms.

His preoccupation has not changed. But, in his exhibition at the Staempfli Gallery, Greene has shifted ground, enlarged his means, and tackled the problem in commensurately abstract terms. After all, archetypal tales such as the Agony in the Garden, or the garden of Eden, or the closed garden of the Virgin, are abstractions with countless reverberations beyond their literal meaning.

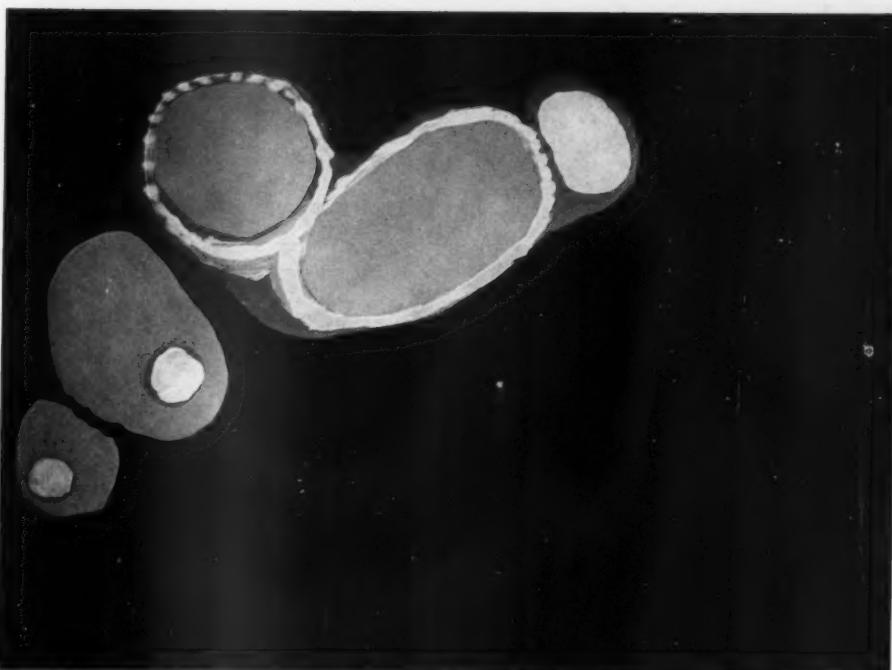
The new paintings, then, offer the disquieting echoes. Anguish is conceived as an almost interminable blue expansion, terror as a maw-like shape clinging to the edge of the painting; longing as a tiny spot of red, far away from the center, straining to enter the elastic blue arena which has the untranslatable meaning of sublimity that Mallarmé's "Nothingness" has.

Greene's technical means have caught up with his ends. These abstractions are painted with a finesse and assurance unknown in his previous semi-abstractions. The blues are built up, layer upon thin layer, until they sing with their tautness. Touches of red and orange are placed with tremendous care in order that they may set up the maximum vibration in the blue infinity that possesses Greene. He has made a serious inroad in the difficult problem of symbolism within abstraction.

D. A.

Jane Wilson

Jane Wilson's new paintings at the Tibor de Nagy Gallery beckoned one into an atmosphere of fleecy clouds racing across milky skies. We walk together, using her



Olitski: *Yaksie Dame*. 108 x 80 inches. (Poindexter Gallery.)

eyes. Just beyond this sunny glade there is a smoke tree in a wildwood's profusion. Around this bend is a field of brilliant green, hugging the warm earth beneath cold nacreous heavens. Here's a sweep of wheat fields, yellow plots waving, acre by acre, toward a mellifluously indefinite horizon. A shore wind churns up beach grasses. The sand blows squintingly. Let's stop in "Alice's Garden". There's a poetic willow. And healthy apple trees. And so many cheerful flowers—daisies and violets. "Three Trees" are seen abstractly, points of verdure. "Red Sky At Night" seems threatening. It is sad when the sun goes down. Sombre is "Into Evening", darkness on the descent, a very personal vision of lateness, of inward longing, as are most of Miss Wilson's best pictures. These are landscapes of the interior, insights of a sensitive eye trained on something beyond. Of equal charm, in another key, are studies of the artist's daughter Julia, dewy and magically fresh; painted in Impressionist colours—blush pink, azure blue, flesh tones gentle and dulcet.

R. F. P. Jr.



Marvin Cherney: *At rest*. Charcoal. (Bernhardt Crystal Galleries.)

Marvin Cherney

Marvin Cherney, in an exhibition of figurative drawings at the Bernhardt Crystal Galleries, conceives of humans as impassive. His men, women, and children sit and wait. They seem to have just stepped off the boat. They sat down here, not knowing where to go. They look tired. Mama's eyes droop. Her mouth turns down. She rests her bony chin in a hand. Grandma sits stiffly, body erect, eyes down, uninterested in a book someone has stuck in her lap. A child in white waits to be taken somewhere. A tense actress hopes to be discovered soon. A young man, described as an artist, awaits recognition. An old man, in skull cap and prayer robe, anticipates the Messiah. Several nudes would be grateful for a little real appreciation. Everybody seems to be in the same family. They are ugly, worn out, well-drawn. They are doubtless worthy, deserving of more than what they've got, and unfortunately (as art) they are boring.

R. F. P. Jr.



Jane Wilson: *Julia Bare*. 1961. 50 x 40 inches. (Tibor de-Nagy Gallery.)

AUCTIONS

PARKE-BERNET, New York

English Furniture and Decorative Objects, Georgian Silver, Gold Medals and Paintings, belonging to Mrs. Anderson Fowler, Mrs. Richard T. Crane and from the Estate of the Late Beulah G. Barnard a. o. Owners. March 3 and 4, 1961.

Canton Famille Rose porcelain dinner service. Ca. 1840. \$1000

Pair Chinese carved rosewood Armchairs, inset with tinted bone Panels. \$650

ADOLF SCHREYER: A Wallachian Pack Train. 22 $\frac{3}{4}$ × 28 inches. \$1400

Cherrywood and black leather Partners' Pedestal Writing Desk. Georgian Style. Height 32 inches; length 6 feet 1 inch. \$650

Indian Arabesque Carpet. 17 feet 5 inches × 14 inches. \$675

Bakhtiar Flower Garden Carpet. 21 feet 8 inches × 12 feet 6 inches. \$1250

Kirman Medallion Carpet. 17 feet 10 inches × 11 feet 8 inches. \$875

The Hiram J. Halle Collection of Georgian Furniture and other objects. March 17–18, 1961.

Sculptured Sandstone Head of a Bodhisattva, Tang. Height 15 inches. \$5500

EPSTEIN: Albert Einstein. Bronze. Height 17 inches. \$7000

MARIE LAURENCIN: Le Chapeau Bleu. Signed and dated 1928. 16 $\frac{1}{4}$ × 12 $\frac{3}{4}$ inches. \$5000

HENRY RAEBURN: John Hunter, LL.D. 50 × 40 inches. \$4750

Set of eight Wedgwood & Bentley Relief-Molded black Basalt Ware Plaques, with original receipt of Josiah Wedgwood & Byerley. Ca. 1770–1780. \$2500

Queen Anne Walnut and Black Leather "Cockfighting" Chair with Fitments. English, early XVIII Century. \$2200

George III Waterford Cut Glass Five-Light Chandelier. Irish, ca. 1775. \$1800

*

French and American Modern Paintings, Drawings, Sculpture, belonging to John S. Newberry, Stanley N. Barbee, Mrs. Marcel M. Clairmont a. o. Owners. March 23, 1961.

CONSTANTIN GUYS: At The Ball. Ink and watercolour. 13 $\frac{3}{4}$ × 8 $\frac{1}{4}$ inches. \$1400

SIGNAC: Fishing Vessel Offshore. Pencil and watercolour. Signed. 10 $\frac{1}{2}$ × 15 inches. \$2400

RAOUL DUFY: Trees. Watercolour. Signed. 17 $\frac{1}{2}$ × 21 $\frac{1}{4}$ inches. \$1700

MAX PECHSTEIN: Dorfstrasse. Watercolour. Signed and dated 1922. 19 $\frac{1}{4}$ × 25 $\frac{1}{4}$ inches. \$1750

EPSTEIN: Dr. Streen. Bronze. Height 14 in. \$1650

DUNOYER DE SEGONZAC: Le Repos du Moissonier. Canvas, mounted on board. Signed. 12 $\frac{1}{2}$ × 12 $\frac{1}{2}$ inches. \$1500

VAN DONGEN: Portrait of a Young Man. Signed and dated Deauville '46. 16 × 13 in. \$1550

MARIE LAURENCIN: Tulips. Signed and dated 1940. 18 × 15 inches. \$1600

GIORGIO DE CHIRICO: Piazza d'Italia. Signed and dated. 23 $\frac{1}{2}$ × 31 $\frac{1}{2}$ inches. \$4000

American Eighteenth Century Cabinetetwork, Prints and Decorations, Property of the Estate of the Late Reginald M. Lewis. March 24–25, 1961.

PAUL REVERE: The Boston Massacre; 1770. Engraving. (Purchaser: R. Thornton Wilson.) \$7100

Pair Chippendale Carved Mahogany and Ivory Silk Damask Upholstered Side Chairs, Attributed to Thomas Affleck. Philadelphia, XVIII Century. \$7000

Chippendale Carved Mahogany and Old Gold Silk Damask Open Arm Easy Chair, with Claw-and-Ball Feet. XVIII Century. \$5250

Chippendale Carved Mahogany Card Table, Attributed to Thomas Affleck. Philadelphia, XVIII Century. (Purchaser: Henry Ford Museum.) \$11,500

Chippendale Carved Mahogany Side Chair, with Claw-and-Ball Feet, by Thomas Affleck. Philadelphia, XVIII Century. \$6500

Chippendale Shell-Carved Mahogany Block-Front Chest of Drawers of Townsend-Goddard Design. Newport, R. I., XVIII Century. Height 36 inches; length 38 $\frac{1}{2}$ inches. \$16,000

Chippendale Shell-Carved Mahogany Lowboy with Claw-and-Ball Feet. Philadelphia, XVIII Century. Height 32 inches; length 35 $\frac{1}{2}$ inches. \$9500

Historic Chippendale Carved Mahogany Side Chair owned by President George Washington. Philadelphia, XVIII Century. (Purchaser: Israel Sack, N. Y. Dealer.) \$7000

Chippendale Shell-Carved Cherrywood Block-Front Chest of Drawers, with Claw-and-Ball Feet. Connecticut, XVIII Century. (Purchaser: Henry Ford Museum.) \$13,000

Chippendale Mahogany and Sky Blue Silk Damask Camel-Back Sofa. Philadelphia, XVIII Century. Length 7 feet 8 inches. \$7250

Four Historic Blue and White Plates, decorated with the order of the Cincinnati, from the George Washington Service; ca. 1785. (Purchaser: Elinor Gordon, Dealer, Villanova, Pa.) \$18,000

Queen Anne Carved Walnut Stool. Philadelphia, XVIII Century. (Purchaser: John S. Walton, Inc.) \$10,000

Queen Anne Carved Walnut and Flame Stitch Embroidery Slipper Chair. Rhode Island, XVIII Century. \$4500

Chippendale Carved Mahogany Tilting-Top Piecrust Table with Claw-and-Ball Feet. XVIII Century. \$4750

Chippendale Richly Carved Mahogany Side Chair, attributed to Thomas Affleck. Philadelphia, XVIII Century. \$4200

Pair Chippendale Carved Mahogany Claw-and-Ball Foot Side Chairs with Maker's Label of Benjamin Randolph. Philadelphia, XVIII Century. (Purchaser: Wm. D. Morley, Inc., Philadelphia.) \$24,000

Pair Chippendale Carved Mahogany Side Chairs, by Thomas Affleck or Benjamin Randolph. Philadelphia, XVIII Century. \$4500

Chippendale Carved Mahogany Pembroke Table with X-Stretcher. Philadelphia, XVIII Century. (Purchaser: H. W. Lowry.) \$5000

Chippendale Shell and Tassel-Carved Mahogany Side Chair with Claw-and-Ball Feet. Philadelphia, XVIII Century. \$4500

Chippendale Carved Mahogany Side Chair with Claw-and-Ball Feet. Philadelphia, XVIII Century. \$5000

Chippendale Carved Mahogany and Sky Blue Damask Upholstered Speaker's Chair, by Thomas Affleck. Philadelphia, XVIII Century. (Purchaser: Henry Ford Museum.) \$18,000

Queen Anne Shell-Carved Walnut Armchair, attributed to William Savery. Philadelphia, early XVIII Century. \$12,000

Queen Anne Shell-Carved Walnut Armchair, attributed to William Savery. Philadelphia, early XVIII Century. \$12,000

Chippendale Carved Mahogany Claw-and-Ball Foot Tea Table with Blocked Frieze. New England, XVIII Century. (Purchaser: David Stockwell, Inc., Wilmington, Del.) \$19,000

Hepplewhite Inlaid Mahogany Serpentine-Front Sideboard. N. Y. Lt. XVIII Century. And a Pair of Hepplewhite Inlaid Mahogany Serpentine-Front Cutlery Boxes. Late XVIII Century. (Purchaser: John S. Walton, Inc.) \$25,000

Chippendale Carved Mahogany Secretary-Cabinet. Phila., XVIII Century. (Purchaser: Henry Ford Museum.) \$26,000

* The Art Collection of the Late Lillian S. Whitmarsh. April 7–8, 1961.

Pair Meissen Flower-Encrusted Porcelain Vases, mounted in Bronze Doré. Ca. 1780. Height 7 $\frac{1}{2}$ inches. \$4000

Chinese Finely Carved Onion Green Jade Bronze-Form Covered Vase with Loose-Ring Handles. Ch'en Lung. Height 12 in. \$4500

Pair Louis XVI Bronze Doré Figural Two-Light Candelabra. French, XVIII Century. Height 18 $\frac{1}{2}$ inches. \$3300

A Pair of Louis XV Gilded Metal and Rock Crystal Chandeliers, fitted for electricity, with reflectors for indirect lighting. Height 44 inches; diameter 28 inches. Each \$3900

Pair Louis XV Carved, Painted and Parcel-Gilded Bergères In Oyster White and Gold Brocatelle, French, XVIII Century. \$6500

Louis XVI Tulipwood and Harewood Marquetry Secrétaire à abattant. Pierre Macret (M. E. 1758). French, XVIII Century. Height 40 inches; width 38 $\frac{1}{2}$ inches. \$4250

Chippendale Kingwood and Burl Yew Marquetry Serpentine-Front Commode, mounted in Ormolu. English, XVIII Century. Height 37 inches; length 49 inches. \$10,000

Early George III Wrought Gilded Silver Tcilet Service in the French Taste. Louis Herne and Francis Butty, London, 1761. Height of mirror 30 inches. \$6250

JOSHUA REYNOLDS: Miss Anne Popham. 30 × 25 inches. \$6500

JACOPO MARIESCHI: The Doge's Palace, Venice. 22 × 29 inches. \$10,000

JACOPO MARIESCHI: The Old Turkish Embassy, Venice. 22 × 29 inches. \$14,000

JOHN RUSSELL: The Wormald Children of York. 55 × 48 inches. \$11,000

GAINSBOROUGH: Suffolk Landscape. 29 $\frac{1}{2}$ × 40 $\frac{1}{2}$ inches. \$13,500

THOMAS LAWRENCE: Mrs. Falconer Atlee. 30 $\frac{3}{4}$ × 25 inches. \$9000

WILLIAM BEECHEY: The Stirling Family. 44 × 56 inches. \$8000

Adam-Chippendale Carved and Gilded Demilune Console with Harewood Marquetry Top. English, XVIII Century. Height 36 inches; length 5 feet 8 inches. \$5500

Adam-Chippendale Satinwood and Mahogany Marquetry Serpentine-Front Commode, mounted in Ormolu. In the French Taste. English, XVIII Century. Height 37 $\frac{1}{2}$ inches; length 54 inches. \$70,000

Precious Stone Jewelry, all from Private Owners, including the Estates of the Late Mary Duke Biddle, Baroness Gourgaud. April 19, 1961.

Pair Diamond Earrings. Total weight of diamonds about 25.60 carats. From Cartier. \$8250

Diamond Brooch. \$10,250

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Diamond Bracelet. Total weight of diamonds about 55.10 carats.	\$11,750
Emerald and Diamond Pendant Necklace. Total weight of diamonds about 51.30 carats. Pendant may be detached and worn as a clip. (Cartier)	\$28,000
Emerald Ring. Platinum mount set with an emerald-cut emerald weighing about 19.50 carats.	\$20,000
Ruby and Diamond Bracelet. Forty-eight round, cushion and fancy-cut rubies weighing about 134 carats, various size round diamonds weighing about 28 carats, and fourteen baguette and square diamonds weighing about 2 carats.	\$23,500
Pair Diamond Pendant Earrings. Both set with two pear-shaped diamonds weighing about 26 carats and twenty-two square, baguette and French-cut diamonds weighing about 3.25 carats.	\$53,000
Ruby and Diamond Necklace. With seventy-seven round and cushion-cut rubies weighing about 155 carats.	\$21,250
* Modern Paintings, Drawings and Sculptures from various collectors, including Ira Hotchkiss, Mr. and Mrs. Maxime L. Hermanos, and other sources. April 26, 1961.	
LYONEL FEININGER: Pink Sky. Pen and watercolour. Signed and dated 1939. 14 1/2 x 21 inches.	\$4000
JEAN-LOUIS FORAIN: Le Peintre Idéaliste. Pastel. Signed. 23 3/4 x 19 1/2 inches.	\$4000
RENOIR: Nude. Black and white chalk. 17 x 23 1/2 inches. Signed.	\$5500
CÉZANNE: La Clefrière. Pencil and watercolour. 12 x 19 inches.	\$5000
PICASSO: Au Moulin Rouge. Pencil and watercolour. Signed and dated 1901. 25 1/2 x 19 1/2 inches.	\$47,500
DEGAS: Femme sortant du Bain. Charcoal and green chalk. 24 x 18 1/2 inches.	\$8750
MAX ERNST: Moon and Sea. Signed and dated '46. 7 x 15 inches.	\$4000
JAWLENSKY: Interior with Figure. Signed. 12 1/2 x 16 1/2 inches.	\$4000
ROUAULT: Tête de Clown. Panel. Signed. 16 x 12 inches.	\$15,000
PISSARRO: La Charité. Signed and dated 1876. 22 1/4 x 18 inches.	\$20,000
DERAIN: Portrait of a Woman. Signed. 18 1/4 x 15 inches.	\$4000
RAOUL DUFY: La Fontaine à Nice. Signed. 21 1/2 x 25 1/2 inches.	\$13,000
RAOUL DUFY: Tangiers. Watercolour and gouache. Signed. 19 1/2 x 24 1/2 inches.	\$4000
LÉGER: Buste et Instruments. Signed and dated 7-38. Gouache, paper rebacked. 17 3/4 x 21 1/2 inches.	\$4000
ANNA MARY ROBERTSON (Grandma) MOSES: No skating for me. Signed. On Masonite. 27 1/4 x 21 1/4 inches.	\$5000
MAURICE UTRILLO: Place du Tertre, Paris. (Apparently this unfinished work was Utrillo's last painting.) 18 x 21 1/2 in.	\$7000
MARY CASSATT: Jeune Femme au Corsage Rose Clair. Pastel. Signed. 21 1/4 x 17 1/4 in.	\$20,000
JEAN LOUIS FORAIN: La Halte au Bord de la Rivière. Signed. 25 3/4 x 32 inches.	\$4500
VLAMINCK: Jardin près d'une Rivière. Signed. Ca. 1925. 23 1/2 x 28 1/2 inches.	\$11,000
UTRILLO: Le Château de l'Arbresle (Rhône). Signed and dated 1928. 23 1/2 x 28 1/2 inches.	\$13,000
RENOIR: Near Pont-Aven. Signed. Ca. 1892. 21 1/4 x 25 1/2 inches.	\$31,000
MARIE LAURENCIN: Girl with Dog. Panel. Signed. Ca. 1908—1910. 32 1/2 x 24 1/2 inches.	\$4000
RAOUL DUFY: La Terrasse. Signed. 25 3/4 x 21 1/4 inches.	\$8500
MAX ERNST: Le Surrealisme et la Peinture. Pastel. Signed. 22 x 18 1/2 inches.	\$4000
PAUL KLEE: Kleine Stadt. Signed. 8 3/4 x 25 inches.	\$9000
MARC CHAGALL: Chrysanthèmes. 1922. Signed. 36 3/4 x 28 1/4 inches.	\$43,000
MARY CASSATT: Fillette assise en Robe rouge. Pastel. Signed. 26 1/2 x 19 1/4 inches.	\$17,500
VLAMINCK: Passage à Niveau. Signed. 19 1/4 x 24 inches.	\$13,000
RENOIR: La Ferme à Essoyes. 1913. Signed. 21 1/2 x 25 1/4 inches.	\$33,000
MARCEL GROMAIRE: Le Dormeur. Signed and dated 1928. 29 1/2 x 32 inches.	\$7500
COURBET: La Vague. Signed. 24 x 36 inches.	\$4000
TOULOUSE-LAUTREC: Danseuse. Ca. 1888. 31 1/2 x 23 3/4 inches.	\$80,000
SALVADOR DALI: La très sainte Trinité adorée par trois Archevêques. Signed and dated 1960. Mixed media. 37 1/2 x 49 inches.	\$9500
MASSON: Décoration IV. Signed and dated 1956. 51 1/4 x 43 1/4 inches.	\$4000
CHAGALL: Fiancée au Bouquet blanc. Signed and dated '44. 26 1/2 x 24 1/2 in.	\$37,000
MAURICE UTRILLO: Rue à Paris. Signed. 18 1/4 x 22 inches.	\$5500
* SOTHEBY'S, London	
African Sculpture, Oceanic and South American Art, Egyptian, Greek and Roman Antiquities. February 6, 1961.	
A Benin Ivory Aegis. 18th Century. 7 inches.	\$880
Massive Benin carved ivory Tusk. 18th Century. 69 inches.	\$1050
Yoruba carved ivory Tusk. 47 inches.	\$1000
English Pottery and Porcelain. February 14, 1961.	
Silver-mounted Lambeth Delft Caudle Cup. 1645. 4 1/2 inches.	\$900
Early Lambeth Delft Charger. 1648. 18 1/4 in.	\$2500
Chelsea Chinoiserie Group. 7 in. red anchor mark.	\$1250
Old Master Paintings. February 8, 1961.	
SASSOFERRATO: The Madonna and Child. 18 1/4 x 15 inches.	\$420
D. VINCKEBOONS: A Company of Wandering Acrobats. 22 3/4 x 32 1/4 inches.	\$780
CORNELIS de HEEM: A Still Life. Signed. 14 1/4 x 11 inches.	\$880
18th Century and Modern Drawings and Paintings. February 15, 1961.	
WINSLOW HOMER: A Fisherman's Family. Signed and dated 1881. 12 3/4 x 18 1/2 inches.	\$5600
BARENT CORNELIUS KOEKKOEK: A Snowy Woodland Scene. 1850. Signed. 29 1/4 x 37 inches.	\$980
Collection of Early London and Provincial Silver Spoons. February 16, 1961.	
Seven James I Apostle Spoons. (Christopher Waiste) London 1606—1607.	\$2400
A Pair of Elizabeth I Apostle Spoons. London 1580.	\$540
Valuable Printed Books, Autograph Letters and Historical Documents, comprising the Property of the Late J. N. West, Esq., the Property of Bryan L. Hunter, Esq., the Late Col. N. E. P. Sutton, E. W. Keese, Esq. of New York City, a. o. Properties. March 13—14, 1961.	
Blaeu (Joannes): Atlas Maior sive cosmographie Blaviana, first complete edition. Folio Amsterdam, 1662—1665.	£1550
Gerson Johannes: Imitatio Christi. Venice, Peregrinus de Pasquilibus et Dionysius Bertochus, 1485.	£1050
Blake William: Poetical Sketches by W. B. First Edition, presentation copy from John Flexman. 8vo. Year 1783.	£1300
English and Continental Silver and Plate. The Property of the Late Mrs. R. Makower. March 16, 1961.	
Charles II Ewer. 8 1/2 inches high, maker's mark S crowned (Charles Shelley). 1666. 42 ozs. 12 dwts.	£3800
Set of six George II Silver-Gilt Salvers, by David Willaume. 1743.	£6800
Commonwealth Sexfoil Cup and Cover. 9 inches high, maker's mark. Ca. 1650. 48 ozs.	£6500
Works of Art, Aubusson Carpets, Tapestries, French Clocks, Chinese Wallpapers and Fine French Furniture, belonging to the Property of Countess S. Bernstorff Gyldensteen, the Late Sébastien Pugin Powell, Esq., a. o. Owners. March 17, 1961.	
ANDREA RICCIO: Paduan Bronze Figure of a kneeling Satyr. Ca. 1550. 10 1/2 in.	£2300
Louis XV Marquetry Commode, signed R.V.L.C., J.M.E. 4 feet 9 inches wide.	£4000
Rare small Louis XV Kingwood Secrétaire à abattant. Signed Migeon, J.M.E. 2 feet wide by 3 feet 6 1/2 inches high.	£2400
A Suite of Louis XV Gilt-Wood Seat Furniture. Comprising a Canapé and six Fauteuils.	£4800
Autograph Letters and Documents, the Property of Martin B. Asscher, Esq. April 10, 1961.	
Thornhill (Sir James, 1675—1734). Autograph Manuscript Diary and Sketch Book covering his tour of the Netherlands in 1711. 4to.	£2300
Rubens (Sir Peter Paul, 1577—1640). The Manuscript Inventory of the Pictures and works of Art in Ruben's house at his death, sent to King Charles I together with Autograph Letter and two relating Letters. Folio with slip-case.	£2900
Western and Oriental Manuscripts and Miniatures. The Property of Prince Michael Radzivill, John M. Stevens, Esq., and other Owners. April 11, 1961.	
Hours of the Virgin (Use of Paris) with calendar, illuminated manuscript on vellum with 16 miniatures. 193 x 131 mm. Paris, second quarter of the 15th Century.	£2800
Ficino (Marsiglio). Commentarium Marsili Ficini Florentini in Convivium Platonis de Amore. Manuscript on Vellum. 210 x 140 mm. Florence, ca. 1475.	£2200
Sa'di (The Rose-Garden), Persian Manuscript on paper. Signed by the calligrapher, Sultan Ali-Mashadi. Illuminated by Bihzad. Eight Full-Page Miniatures. 350 x 235 mm. July 1500.	£6500
English and Continental Silver and Plate. April 13, 1961.	
Heavy Louis XIV Quadrangular Box, by Nicolas Besnier. 11 1/4 inches wide. Paris 1714. 106 ozs. 4 dwts.	£2900
A Pair of George I Second-Course Dishes, by Paul de Lamerie. 13 inches diam. 1724. 80 ozs. 4 dwts.	£1550
A Pair of George II Salvers, by Peter Archambo. 14 3/4 inches diam. 1758. 167 ozs.	£2200

INTERNATIONAL EXHIBITION CALENDAR

AUSTRIA

LINZ, Neue Galerie: Young Austrian artists, paintings, prints, sculpture, till 26/6. **VIENNA**, Willy Verkauf: Hunderwasser, Verlon, Fuchs. Akademie der bildenden Künste: Munch, Summer.

BELGIUM

ANTWERP, Académie Royale: Wilhelm Lehbrück, till 15/8. Musée de la Vie Culturelle flamande: Willem Elschot, from 3/6. Musée de la Marine: "Zélande: Bateaux et navigation", from 3/6. Musée Sterckshof: Art objects of private collections, till 2/7. Breckpot: Françoise Mirovan, tapestries, till 14/6. Galerie Guy Dorekens: Prijot, till 12/6. Librairie des Arts: Paintings and Drawings by H. de Brackeleer, Ensor, Wouters, Permeke, de Smet, a. o., till 31/8. **ANDERLECHT**, Maison des Artistes: The Royal Cercle d'Art of Anderlecht, till 11/6. **BRUSSELS**, Palais des Beaux-Arts: Emil Nolde, till 18/6. Bibliothèque Albert Ier: Dutch Drawings of the Golden Century, till 26/6. **Maison du Roi**: Fred Bourard, paintings, Albin Courtois and Stan Hansen, sculpture, Gabriel Taeymans, ceramics, till 7/6. **Astrid**: Gallery group, till 30/6. **Cheval de Ferre**: Gallery artists, June—September. **Egmont**: Madeleine d'Oulzemon and Elisabeth de Wée, till 15/6. **Espace**: "Artisanal d'Art 1961", till 31/8. **GEO Michel**: Suzanne Van Roy-Pochet, till 16/6. **Smith**: Félix Roulin, sculpture, till 17/6. **Van Lee**: "Collection particulière", till 14/6. **Librairie d'Art Isy Brachot Flis**: Martha Pollakova, till 15/6. **Mont-des-Arts**: Claret, till 15/6. **St. Laurent**: Jerzy Tchorzewski, till 22/6. **GHENT**, Musée des Beaux-Arts: "Trésors des Béguinages", till 25/6. Musée des Arts Décoratifs et d'Esthétique Industrielle: 6th National Salon of Modern Furniture, from 9 till 24 September. **Abbaye St. Pierre**: Old Flemish chairs, till 17/6. **FOREST**, Parc Duden: National outdoor sculpture exhibition, till 25/6.

CANADA

MONTRÉAL, Museum of Fine Arts: Recent British Sculpture, 1/8—11/9. **TORONTO**, Art Gallery: Sculptors' Society of Canada, till 18/6; Selections from the Gallery Collection and 11 paintings from the Albright Gallery of Buffalo, 24/6—24/9; Toronto Collects, 29/9—22/10. **Isaacs Gallery**: Robert Varvarante, till 20/6.

FRANCE

AIX-EN-PROVENCE, Musée Granet: Cézanne, paintings, watercolours, drawings, 1/7—15/8; Mediaeval sacred art from the Aix Diocese, paintings, sculpture, from July till September; Eugène Martel, painting retrospective, October—November. **ALBI**, Musée Toulouse-Lautrec: Henri Matisse, drawings and sculpture, 15/6—15/9. **BAYONNE**, Musée Bonnat: Drawings, from papyrus to paper, till 11/6. **BESANÇON**, Musée: "Surrealism", 1/7—30/9. **BORDEAUX**, Musée des Beaux-Arts: Masterworks from Polish Museums, till 31/7. **CASTRES**, Musée Goya: The Reverend Father Lacaide, Centennial memorial exhibition, from 3/6. **CANNES**, Galerie Cavaliere: P. A. Gette, sculptures, May. **DIJON**, Musée des Beaux-Arts: "18th Century Dijon School of Painting and Sculpture", 24/6—10/9. **GIEN**, Musée de la Chasse: Desportes (1661—1743), drawings. **GRENOBLE**, Musée des Beaux-Arts: H. Closon, paintings, 15/6—1/9. **LILLE**, Musée des Beaux-Arts: Raphael, drawings, from the Museum Collection, through September. **LYON**, Musée des Beaux-Arts: Cappiello, retrospective exhibition, June—October. **Galerie Bellocq**: Luc Malze, till 23/6. **Réflets**: Serge Lubin, till 15/6. **MARSEILLE**, Musée Cantini: Manet, till 31/7. **Galerie Jeuvène**: Guerrier. **METZ**, Musée: Auguste Rodin, Antoine Bourdelle, sculpture, till September. **MONTAUBAN**, Musée Ingres: Gothic sculpture and goldwork, till September.

PARIS, Louvre: Gustave Moreau; Italian quattrocento engravings; German 16th Century drawings. **Musée d'Art Moderne**: Maillo, retrospective exhibition, 30/6—2/10. **Musée Cognacq-Jay**: Daumier, drawings, lithographs, sculptures, till 11/6. **Musée des Arts Décoratifs**: The André Vera Bequest, and paintings by Théophile (1866—1934), Greek nail, till September; Méliès Centenary Exhibition, from 7/6. **École des Beaux-Arts**: French 17th Century Art, till 15/7. **Galerie de l'Ancienne Comédie**: Marez-Darley, till 24/6. **Arles**: Bitzan, till 30/7. **Arnaud**: Maria Pan, till 8/7. **Art du Faubourg**: Stempfle. **Aubusson**: Small tapestries by Calder, Chastel, Dufour, Ernst, Giacchia, Lagrange, Poncel, Edelmann, till 17/6. **S. Bedinier**: Céline, gouaches. **C. Balcon**: Bauchant, Borès, Bertrand, Friesz, Lhote, Prax, Surville, a. o. **Béteas Levêque**: From Dauzier to César, sculpture and drawings. **Belfond**: Shimanowsky. **J. C. & J. Bellier**: The Neo-Impressionists, till 7/7. **Bessone Evelyn Marc**, till 20/6. **M. Béchéz**: Edmonde Adès, till 24/6. **Huguette Bevès**: Tao-Tai and Pa-la-

Chen-Jen, 17th Century Chinese painter-princes, till 30/6. **Berggruen**: Paul Klee, through July. **Claude Bernard**: Rodi d'Haese, sculptures, June—July. **Marcel Bernheim**: Yataro Noguchi, till 21/6. **Bernheim-Jeune-Dauberville**: Hervé Masson. **Bernier**: G.-A. Klein, till 27/6. **Berri-Lardy & Cie**: Dufresne, Villon, Marcoussis, a. o. **Bing**: Carlsky, sculptures and reliefs, till 22/6. **Boissière**: Gio Goliucci, paintings, till 1/7. **Jeanne Bucher**: Stahly, sculpture, June. **Cahiers d'Art**: Jean Helion, paintings, till 30/6. **Castel**: Montanier, till 24/6. **Carlier**: Pierre Le Long, till 24/6. **Centre Culturel Américain**: James McNeill Whistler, paintings and engravings, till 10/6. **Paul Cézanne**: André Jeanney, 29/6—18/7. **Chabaud**: J. J. Morvan, till 30/6. **Charpenier**: Jacques Villon. **Iris Clerc**: 41 portraits of Iris Clerc. **Suzanne de Coninck**: Perrier, reliefs, till 30/6. **Raymond Cordier**: Max Walter Svartberg. **Cordier**: Malta. **Cour d'Ingres**: Rachel Baes, till 7/7. **Creuzevaul**: Picasso, Bonnard, Degas, Braque, Giacometti, Miró, Arp, a. o., till 13/7. **David & Garnier**: Commère, till 17/6. **La Demeure**: Jean Larçet, recent tapestries, till 4/6. **Prassinos**, till 30/6. **Fernand Dupas**: Boudin, Laprade, Marquet, Van Dongen, Pierre Barat. **Descombes**: "Villon dans le cadre de ses débuts", till 24/6. **Pierre Domet**: Bouqueton, till 1/7. **Drouin**: Faurier, Cuixart, Claude Georges, Cheuveau, Bettencourt. **Dragon**: Peverelli, till 17/6. **Duncan**: Rossi, till 30/6. **Marcelle Dupuis**: Cuixart, till 13/7. **Jacques Dubourg**: Sam Francis, June. **Lucien Durand**: C. F. Reiterswärd, till 3/6. **Durand-Ruel**: Vuillard. **Espace**: Ganter. **Europe**: Fautrier, recent paintings, till 1/7. **Paul Facchetti**: Ach, Latster, Sima, Kemény, a. o. **Mathias Fels & Cie**: "Cobra—10 Years Later", June. **Alfred Fischer**: Modern painters and sculptors. **Karl Flinck**: Hosiasson, till 7/7. **Le Fluev**: Baj, June. **De France**: Campigli, till 10/6; Hartung, July, August, September. **Fricke**: Gleizes, Herbin, Jawlensky, Dobashi, Duncan, Avray Wilson. **Fürstenberg**: Simon Bilew, paintings, till 10/6. **Galerie 7**: Féraud, sculpture, till 24/6. **M. Guiet**: Cathelin, 14/6—8/7. **Hangé du Faubourg**: From Utile to Gen Paul. **Haufeille**: Folmer, May. **Haut Pavé**: James Bishop, till 30/6. **Janine Hao**: Anne Harvey, June. **Heche Saint-Honoré**: Frassati, May; Pino della Selvia, June. **La Hune**: Piza, mosaics of painted paper, June; Springer, prints, July. **Internationale**: Paintings, sculpture of today; Degottex, June. **Iris**: Du Janerand, June. "J": "40° au dessus de Dada", and works by Hains and Villeglé. **Kleber**: Hantai. **La Cleche**: Banc, till 24/6. **Lambert**: Brzozowski, Lebenstein, Nikitor, Souza, Pagowska, a. o. **Louise Leiris**: Manolo, sculpture, gouaches and drawings, till 17/6. **Edouard Leob**: Arp, collages, drawings, and "poupées", June. **Maeght**: Miró, paintings, 24/6—31/7. **Giacometti**, till 20/6. **Alex Maguy**: Picasso, Braque, Bonnard, Vuillard, Dubuffet, Segonzac, Cheuvon, a. o. **Maison de la Presse Française**: Montaner, paintings, till 18/6. **Jacques Massol**: Lacasse, till 1/7. **André Maurice**: Winsberg, till 10/6. **R. G. Michel**: Picasso, drawings and prints. **Mona Lisa**: Kopac, till 15/7. **Gérard Mourgue**: Ronget, till 21/6. **Neuville**: Kline, Gotlib, Newman, Rothko, Noland, Louis, a. o. **Nerval**: Brandani, Constantin, Andrieux, De Soto, a. o. **La Nouvelle Gravure**: Cerzou, Rezvan, Hartung, Piza, Florini, a. o., lithographs and etchings. **Janette Ostier**: Shunso Machi, calligraphy. **Paris**: Paintings by Cézanne, Derain, Fatin, Dufy, Manguin, Marquet, Rouault, Van Dongen, a. o., sculpture by Zadkine. **A. P. Pettit**: Benrath, Laubies, Herbin, Mathieu, Schneider, a. o. **Pierre Dodeigne**, till 10/7. **Poche**: Signori, till 4/7. **Point Cardinal**: Pedro Coronel, paintings and sculptures. **Camille Renss**: Bierge, Marzelle, Mouly, Sarthou, Veysset, a. o. **Denise René**: Agam, recent work, till 12/6; "Le Mouvement" II, from 15/6. **Rive Droite**: Georges Mathieu, recent paintings, till 15/6; Jasper Johns, till 15/7. **Rive Gauche**: Asger Jorn. **Roque**: Fritz Winter, May. **La Roue**: Donald Talft, till 22/6. **Saint-Germain**: Tumarkin, June—July. **Saint-Luc**: Permanent exhibition, paintings, Signac, Vieira da Silva, Lansky, a. o. **Saint-Placide**: P. Berlin, till 16/6. **André Schoeller**, Jr.: Alonso, Bellegarde, Duvillier, Laubies, Messager, Rebeyrolle, a. o. **Sogaru III**: Jean de Boiton, Bernard Buffet, Clavé, Lansky, a. o. **De Seine**: Antonio Carena, May. **Le Soleil dans la Tête**: Maurice de Clercq, paintings, till 14/6. **Städler**: Serpan, till 14/6; **Tépés**, till 14/7. **Synthèse**: Couy, Garbelli, Lombard, Meystre, Palayo, Ravel, Springer, a. o. **Tensilités**: "The Enchantment of Paris", till 30/6. **Transposition**: Loïc Dubigeon, paintings and collages. **Jacques Tronch**: Ernst, Mati, Miró, Tanguy, Laurens, Léger, a. o. **L'Université (A. G.)**: Rakine, 21/6—11/7. **Varenne**: Manchester, paintings, till 21/6. **Dina Vierny**: Fahr-el-Nissa-Zeid, June. **Viland & Galaxis**: Estève, May; Chastel, till 12/7. **Xe Siècle**: Michel Cadoret, till 24/6. **Lara Vincy**: Allio, till 24/6. **Viciconti**: Barnabé, Moulin, Goerg, Gromaire, Vénard, a. o. **André Welti**: Ceillard, till 13/6. **Weiller**: Kawun, paintings.

RENNES, Musée: Mathurin Méheut (1882—1958) and Adolphe Marie Beaufrière (1876—1960), July—Sept. **TOULOUSE**, Musée Paul Dupuy: Drawings of the region by Adrien Dauzats, Alexandre Fragonard, Frédéric Villeneuve, Eugène de Malbos, Frédéric Mialhe, a. o., 27/5—16/10. **TOURS**, Musée des Beaux-Arts: St. Martin in Art and Imagery, July—September. **VENCE**, Alphonse Chave: P. A. Gette, paintings.

GERMANY

AACHEN, Suermundi-Museum: Mediaeval art from the Hermann Schwartz Collection, till 15/7. **BADEN-BADEN**, Kunsthalle: Feininger, till 26/6. **BERLIN**, Ehemalige Staatliche Museen: "Art in Primitive Handicrafts", from 3/6. **Schloss Charlottenburg**: Thailand artists, woodcuts, till 24/6; "Der Sturm", 24/9—19/11. **Bode-Museum**: 17th and 18th Century arts and crafts and furnishings. **Museum Dahlem**: Bible illustrations, till end-August. **Ausstellungshallen am Funkturm**: Berlin Art Exhibition 1961, till 4/6. **Galerie Diogenes**: Drosté, Kraemer, Rohde, Westphal, till 20/5; Drehbusch, drawings and prints, till 14/6. **Haus am Waldsee**: ikons, till 16/7. **Meta Nierendorf**: Hannah Höch, paintings, collages, watercolours, till 15/6. **Schüler**: Hoech, Schumacher, Oppermann, paintings, till 24/6. **Springer**: Lorenzo Guerrini, sculpture and drawings, till 6/6. **BIELEFELD**, Kunstsalon Otte Fischer: Uta Prantel-Peier, paintings, and Karl Prantel, sculpture, till 10/6. **BOCHUM**, Kunstmuseum: 20th century Westphalian Art, July; Peolozzi and Pasmore, 29/7—3/9. **BONN**, Kunstsammlungen: New acquisitions, 1949—1961, drawings, watercolours and prints, till 2/7. **BRANDENBURG**, Haus Salve Hospes: Jean Leppien, till 1/7; Eyolf Spars, 6/8—9/9. **BREMEN**, Kunsthalle: Picasso, paintings, drawings and prints, 23/6—6/8. **Kunstschau**: Hans Nowack, paintings and drawings, till 11/6; Hans D. Voss, Ursula Sax, Bruno Peitz, paintings, sculpture, etchings, till 2/7. **Paula-Becker-Meddersheim-Haus**: Local artists, paintings and graphic work, till 16/7. **BURG/WUPPER**, Museum: Bergisches Land Culture, 1680—1840, till October. **DARMSTADT**, Kunsthalle: "Bauhaus", 24/6 till August. **Hess. Landesmuseum**: Jugendstil and 20th Century European sculpture, from 8/6; European sculpture of the Middle Ages from the H. Schwartz Collection, 28/7—3/9. **DORTMUND**, Museum am Ostwall: Adrian Heath, Hans Tiedt, paintings, gouaches and tapestries, till 4/6; Fritz Wotruba, sculpture, 11/6—13/6. **Schloss Cappenberg**: 15th—19th century pewter, till 9/7; 16th—18th century lace, Derick Baegert and the High Altar of the Propsteikirche, till 8/10. **DUISBURG**, Kunstmuseum: Hans Theo Richter, drawings and lithographs, till 4/6; Fritz Grasshoff, Werner Kreuzhage, 10/6—9/7. **DUREN**, Leopold-Hoesch-Museum: Polish Poster Exhibition, till 18/6. **DÜSSELDORF**, Kunstmuseum: Hans Gassebner, watercolours and monotypes, also Italian Renaissance prints, June. **Kunsthalle**: Fritz Peretti, Werner Gilles, and Marga Palmer, till 16/7. **Galerie Grosshering**: 19th and 20th Century masterworks. **Hella Nebelung**: Richard Oelze, paintings and drawings, till 2/7. **Schmeida**: Georges Mathieu, gouaches, till 9/6; K. O. Götz, June. **Hans Trejanski**: Heinz May, 1878—1954, paintings and watercolours, June. **Alex Völkel**: Hans Jaenisch, paintings, June. **ESSEN**, Villa Hügel: 5000 Years of Egyptian Art, till 27/8. **FLENSBURG**, Museum: Pleiffer-Watenphul, paintings, watercolours, prints, till 2/7. **FRANKFURT**, Hist. Museum: "Synagoga", Jewish manuscripts and ceremonial objects, till 14/7. **Galerie Cordier**: Eugen Gabritscheksky, till 10/6. **Date**: Rainer, till 17/6. **Kunstakademie**: Toni Städler, sculpture and drawings, till 17/6. **Galerie Heinrich von Sydow**: Blasi, till 23/6. **Karl Vorderbank**: Picasso, Toros and 10 Ilinocuts 1956—1960, till 12/6; Czechoslovak prints, till 15/7. **GELSENKIRCHEN**, Städt. Kunstsammlung: Hap Grieshaber, till 4/6. **GÖRLITZ**, Städt. Kunstsammlung: Otto Gartien, landscape drawings, till 18/6; Wilhelm Lachnit, watercolours, drawings and prints, 18/6—6/8; International Print Show, 13/8—24/9. **HAGEN**, Karl-Ernst-Osthaus-Museum: Irmgard Wessel-Zumoh, paintings, till 2/7. **HALLE**, Galerie Moritzburg: Contemporary Art, paintings, sculpture and graphic work, till 4/6. **HAMBURG**, Museum für Kunst und Gewerbe: "Six Collections", till 11/6; Hamburg Collections, 25/6—16/7. **Kunsthalle**: Sonja Henie Painting Collection, till 2/7; Ingres, drawings, from the Ingres Museum of Montauban, 15/7—13/8; G. Holzhausen, paintings, drawings, 1—23/7; Fassbender, paintings, prints, 8/7—13/8. **Altensee Museum**: Wilhelm Schäfer, graphic work, till 18/6; Figure-head exhibition, 1/7—30/9. **Galerie Brockstedt**: Friedrich Schröder-Sonnenstern, from 16/5. **Commerz**: Ivo Hauptmann, paintings and watercolours, June. **HAMELN**, Kunstkabinett: Bernhard Heiliger, sculpture and graphic work, June; Margot Hildebrandt, tapestries, June—July. **HAMM**, Gustav-Lübcke-Museum: From Permeke till today, till 26/6. **HANNOVER**, Seide: Horst Antes, paintings, graphic

work, till 26/6. KAISERSLAUTERN, Pfälzische Landes-gewerbeanstalt: "New Rheinland-Pfalz Group", 14/6—15/7. KARLSRUHE, Kunsthalle: Hans Otto Schönleber, graphic work, till August. KASSEL, Kunstuverein: Hamburg artists, paintings, sculpture and graphic work, till 11/6. KIEL, Kunsthalle: German draftsmen from the Romantics till today, till 23/7. KÖLN, Boisserée: Feri Varga, paintings, till 10/6; Joh. Schreiter, paintings and prints, August; Josaku Maeda, paintings, 4/7—4/8; Alberka, Brinkmann, Godino, 15/6—15/7. Galerie Anne Abels: K. F. Dahmen, paintings, from 10/6. Edith Lippich: Lam-Oi, Chinese paintings, till 1/6. KREFELD, Kulturmuseum: Honoré Daumier, Prints of the H. Desvartines Collection, till 23/6. LEIPZIG, Museum der Bildenden Künste: Wilhelm Höpfner, watercolours, graphic works, till 4/7; Young Leipzig artists exhibition, 25/6—13/8. GRASSI-MUSEUM: Arts and Crafts, till 31/7. LEVERKUSEN, Museum: 30 Young German Artists, sculpture, paintings, prints, architecture, till 12/6. LINDAU, Haus zum Cavazzen: From the Lindau City Collection, till 14/6. LÜBECK, Overbeck-Gesellschaft: Oskar Schlemmer, drawings and watercolours, till 18/6. MANNHEIM, Kunsthalle: Etienne Hajdu, sculpture and prints, 16/6—16/7; Ladislás Moholy-Nagy, paintings and graphic work, 7/7—6/8; Ida Kerkovius, paintings and tapestries, 29/9—29/10. MÜNCHEN-GLADBACH, Museum: Joachim Klos, Carola Kloss-Stamm, June. MÜNICH, Städt. Galerie: Conrad Westpfahl, paintings and drawings, till 18/7; Vincent Van Gogh, drawings and watercolours, till 18/6; Auguste Rodin, sculptures and drawings, till 13/6. Bayerischer Nationalmuseum: Inauguration of new Arts and Crafts department; special exhibition of folk-art, from the collection of Dr. R. Kris, June; Exhibition of textiles found in tomb excavations in the Dom zu Speyer, from 30/6. Die Neue Sammlung: Andreas Moritz, Silversmith; Albrecht Hohlt, ceramics, till 27/6; New home-made textiles from Denmark, 3/7—15/8. Haus der Kunst: Munich Art Exhibition 1961, 7/6—1/10; From Bonnard to Today, from private French collections, 15/7—24/9. Staatsl. Graph. Sammlung: Hans Fischer, Goya, Picasso, till 4/6. Galerie Günther Franke: Eugen Batz, paintings, watercolours and drawings, till 20/6. Gurliits: Otto von Campe, Sinisca, Josef Brandl, till 26/6. Karin Hirschler: Wim Oepkes, paintings, June. Malura: 5 young Parisian painters, till 30/5. Nota: François Morellet, paintings, till 3/6. Schöninger: Picasso, linocut, 1958—1960, till 30/6; also 16th—19th century copper engraved maps. A. Schumacher: Erich Glette, paintings, till 7/7. Stangl: Rupprecht Geiger, paintings, till 9/6. Van de Lee: Dimitri Hadzi, till 15/6; Walasse Ting, paintings, from 15/6. NÜRNBERG, Museum: "Contemporaries of Albrecht Dürer", including Hans von Kulmbach, Hans Baldung-Grien, a.o., paintings, drawings, glass windows, woodcuts, copper engravings, 5/7—17/9. OFFENBACH, Klingspor-Museum: Fritz Kredel, illustrations, till 9/7; Braunschweig teachers and students arts and crafts exhibition, 14/7—7/9. RAVENSBURG, Altes Theater: 60 Mannerist paintings, Grizmek Collection. RECKLINGHAUSEN, Kunsthalle: "Polarity—the Dionysian and Apollonian in Art", till 16/7. REUTLINGEN, Spendhaus: Art students exhibition, till 18/6; "GEDOK", paintings and sculpture, till 24/9. SAARBRÜCKEN, Saarland-Museum: Modern French tapestry and sculpture. SCHLESWIG, Landesmuseum: W. Robert Huth, paintings and watercolours, till 23/7. SOLINGEN, Klingennmuseum: Werner Seibach, tempera, Oswald Peterson, watercolours, till 9/7. STUTTGART, Staatsgalerie: Old Flower and Plant Engravings, June—July. Kunsthaus Schall: Norbert Gerd Hartmann, paintings, till 10/6. Galerie Lutz & Meyer: Serpan, paintings. Müller: Felice Canonico, paintings, till 30/6. Valentine: Vlaminck, paintings and prints, June. ULM, Museum: Australia, Art of the Fifth Continent, till 16/7; 20th Century Graphic Art, Museum Collection, 25/7—24/9. Kunstergilde: Peter Kiefer, till 9/6. WEIMAR, Museum: Four Centuries of Flower Pictures. Kunsthalle am Theaterplatz: Walter Denecke, paintings, drawings, prints, till 1/7. WIESBADEN, Kunstuverein: French Graphics, till 4/6. Galerie Wengatz: Louis Seel, paintings and watercolours, till 30/6. WUPPERTAL-ELBERFELD, Galerie Parnass: Claude Assoin, paintings, till 17/6. Kunstuverein: Josef Fassbender, till 25/6.

GREAT BRITAIN

Some Arts Council Exhibitions:

ABERTWYTH, National Library of Wales: Contemporary Welsh painting, drawing and sculpture, till 1/7. ANGLESEY, Beaumaris Town Hall: Jonah Jones, John Petts, Kyffin Williams, paintings and sculpture, till 22/7. BATH, Victoria Art Gallery: Rex Whistler (1905—1944), till 17/6. BRADFORD, College of Art: Contemporary Foreign lithographs, till 1/7. BRIGHTON, Art Gallery: Contemporary British Landscape, till 17/6; Contemporary Yugoslav Painting and Sculpture, 12/8—3/9. CHRISTCHURCH, Red House Museum: Foreign Etchings, till 1/7. CIRENCESTER, The Abbey: Contemporary British Sculpture, 17/6—8/7. COVENTRY, Herbert Art Gallery: Contemporary Yugoslav Painting and Sculpture, 17/6—8/7. EAST-BOURNE, Tower Art Gallery: Six Young Painters, till 1/7. EDINBURGH, Inverleith House: Contemporary British Sculpture, 12/5—9/9. Scottish National Gallery of Modern Art: Modern Argentine Painting and Sculpture, till 27. GLASGOW, Art Gallery: Wilson Steer, paintings and watercolours, till 10/6. KIDDERMINSTER, Museum and Art Gallery: Contemporary British Graphic Art, till 17/6. KINGSTON-upon-HULL, Ferens Art Gallery: Contemporary Yugo-

slav Painting and Sculpture, 15/7—5/8. LIVERPOOL, Walker Art Gallery: Modern Paintings from the Margulies Collection, till 8/7. LONDON, Tate Gallery: Daumier, paintings, watercolours and drawings, 14/6—30/7. Arts Council Gallery: Architecture Today, 28/6—29/7. MANCHESTER, Whitworth Art Gallery: Morris and Company, furniture, stained glass, metal-work, wallpapers, textiles and ceramics, 17/6—15/7. NEWCASTLE-upon-TYNE, Laing Art Gallery: Contemporary Painting and Sculpture from Leicestershire Schools, till 17/6. NOTTINGHAM, Nottingham University: Art of Drawing: (English and Dutch) Part 3, till 18/6; Wassily Kandinsky, oils and watercolours, till 18/6. THE CASTLE, Contemporary British Graphic Art, 24/6—15/7. Castle Grounds: Contemporary British Sculpture, 15/7—5/8. PLYMOUTH, Art Gallery: Three Masters of Modern British Painting, till 24/6. SCARBOROUGH, Art Gallery: Contemporary British Landscape, 24/6—15/7. SOUTHAMPTON, Art Gallery: Modern Stained Glass, till 24/6. WREXHAM, Public Library: Contemporary British Landscape, 22/7—12/8. YORK, City Art Gallery: Prunella Clough, 24/6—15/7.

BIRMINGHAM, Museum and Art Gallery: Craftsmanship and Design through The Ages, till 2/7; Birmingham Artists, till 23/7. BRISTOL, City Art Gallery: Embroideries from the permanent Collection, June. City Museum: A history of Rockley, 10/6—15/7. CARDIFF, Howard Roberts: Local artists, till 1/7. GLASGOW, Art Gallery and Museum: Contemporary Painting and Sculpture from Leicestershire Schools, 24/6—15/7. OXFORD, Bear Lane Gallery: David Tindle, till 15/7. LONDON, British Museum: Chinese painting of the Sung and Yuan dynasties. Goffrey Museum: The rural craftsmen, till 9/7. Tate Gallery: Honoré Daumier, paintings, drawings, prints and sculpture, till 30/7. Victoria and Albert Museum: Centenary Exhibition of Kuniyoshi, 1861—1961, till 31/7; Italian Renaissance Bronzes, late July through September. Agnew & Son Ltd.: 18th Century English and Dutch. A.I.A.: Betty, Crisp, Seeger, Ascott, till 15/6. Arcade Gallery: Mediaeval Illuminations, Persian and Indian Miniatures, till 10/6. Arts Council Gallery: Architecture Today, 28/6—29/7; Theatre Design, 5—26/8; Modern Japanese Prints, till 30/6; Modern English self-portraits in various media, 12/7—11/8. Beaux Arts Gallery: Edward Middleditch, Evan Uglow, June. Brook Street: Pascin, drawings and watercolours, June. Canaletto: Gordon Davy, till 27/6. Chiltern: Fowells and Berge, from 1/6; Clark and Boszini, from 22/6; J. Lawrence Isherwood, till 8/7. Colnaghi Ltd.: Annual exhibition of paintings by Old Masters, till 15/6. Commonwealth Institute: William Culbert, paintings, till 26/6. Crane Kalman: Jawlensky, Masson, Ernst, Beres, Clivet, a.o. Design Centre: Well designed British goods. Drian Gallery: Arnould, Schmer, Fujinori, from 1/6. Fine Art Society: 18th and 20th Century paintings and watercolours. Foyles: The Theatres of London, till 17/6. Gallery One: Tamayo, till mid-June; Music, from 20/6. Gimbel Fils: Recent sculpture by Barbara Hepworth, till 24/6; Recent paintings by Donald Hamilton Fraser, 27/6—22/7. Grabowski: Candappa, Horrocks, Russell, till 16/6. Grosvenor: Lithographs by twenty-seven Soviet artists from the Leningrad Experimental Graphics Laboratory, till 10/6. Halsbury: Paintings of four centuries, from Isenbrandt to Valat, till 15/7. Hanover: William Scott, paintings, till 17/6; Arp, Butler, César, Giacometti, Marini, Laurens, Manzu, Matisse, Richier, 21/6—8/9. Hyde Park: John Christopherson. I.C.A.: William Copley, paintings, till 1/7. Arthur Jeffress: Yugoslav primitives, till 23/6. Kaplan: Lansky, paintings, till 8/7. Lefevre: James Taylor, paintings, till 30/6. Léger: Early English watercolours and old master paintings. Leicester: Callianis, Inlander, Howard-Jones, till 29/6. Lords: Schwitters, paintings and sculpture. Marlborough Fine Art Ltd.: Jackson Pollock, June. Matthiesen: Gwen John, till 8/7. Mayer: Kermadec. Molton: Francis Rose, till 10/6. New Art Centre: Terry Lee and John Balam, till 30/6. New London: Moholy-Nagy, from 24/5. New Vision Centre: Accardi, till 24/6; Spanish Group, 26/6—15/7; Piero Manzoni, 17/7—5/8; John Kaine and Parvez, 8—26/8; Chinese Group, 28/6—16/9. Obelisk: Modern Masters, till 7/6. O'Hanrahan: Chagall, from 2/6. Paris: Rolf Brandt, till 16/6. Parkway: Mixed exhibition, till 1/7. Piccadilly: Ferrit Iscan, 14/6. Railtie: Bernard Thomas and Joseph Woods, from 1/6. Rawlinson: Michael Dean, till 30/6. Redfern: Summer Exhibition, till 30/6. Reid: French and English works. Roland, Browse & Delbanco: Marcoussis, till 24/6. Temple: Aimquist and Bottenberg, till 24/6. Arthur Tooth: Asger Jorn, till 24/6. Trafford: Gilbert Speechley and Anthony Cooke, till 1/7. USIS: Modern American Painting, till 10/6; Marsden Hartley, from 14/6. Waddington: Terry Frost, paintings, till 24/6. Whibley: Glover, till 17/6. Whitechapel: Modern Australian painting, till 23/7. Wildenstein: French 18th and 19th Century paintings and drawings. Wilton: Ghiglion Green and J.T. Jackson, till 30/6. Woodstock: Isabel Heath, Kenneth Gee, Nina Hosai, till 17/6. Zwommer: Summer Selection, till 20/6.

HOLLAND

AMSTERDAM, Stedelijk Museum: V. Pasmore, paintings, E. Pelezzi, sculpture, and W. Reijers, sculpture, till 2/7; Alechinsky, paintings, and d'Haese, sculpture, till 26/6; Henry Moore, till 9/7; Finnish crafts, 15/6—17/7; Marta Pan, sculpture, till 3/7; Salon de Mai, till 7/7. Feder Museum: Czechoslo-

vakian Glass. Galerie Espace: Zev, till 1/7. Galerie d'Endt: Works by 20th Century artists. ARNHEM, Gemeentemuseum: Shinkichi Tajiri, sculpture, Paul Eliasberg, gouaches and watercolours, till 5/6; Arnhem 1911; Industrial design, 15/6—17/9. THE Hague, Gemeentemuseum: Karel Appel, 9/6—15/7; Korean Art, through July. Galerie Drees: Rooskens, paintings, till 16/6. ROTTERDAM, Beymans-van Beurden Museum: Leonard Baskin, sculpture, paintings and graphic work, till 3/7; 16th Century Italian woodcuts and engravings. 't Venster: Willy Rieser, till 2/6; Guido de Waart, drawings, till 23/6. UTRECHT, Central Museum: Acquisitions 1951—1961, till 11/3.

ISRAEL

TEL AVIV, Museum: Sebba, paintings, and Alexander Bogen, paintings, April. Galerie Israel: Argov, till 14/6.

ITALY

BARI: 11th National Exhibition of Contemporary Painting, till 18/6. BOLOGNA, Galleria il Cencio: Virgilio Guidi, paintings, May. Galleria del Librario: Renato Brusaglia, etchings, till 6/5. FLORENCE, Galleria d'Arte Internazionale: Valentino dell'Orfanello, paintings, till 7/6. Michaud: Nativi, paintings, till 18/5. Numero: Doris Chase and Albenzio, till 2/6; Ugo Bergamini and Accatino, paintings, till 16/6. GENOA, Galleria Rotte: Beppe Guzzi, paintings, May. San Matteo: Carlo Holesch, paintings. IVREA, Centro Olivetti: Rafaello Castello, paintings, till 14/5. MILAN, Galleria l'Annunciata: Tomea, painting retrospective, till June. Salone Annunciata: Giancarlo Ossola, paintings, May. Galleria Apollinaire: M. Kawabata, paintings, May. Ariete: Gottlieb, from 15/5; A. Casella, sculpture and drawings, from 5/6. Bergamini: Mino Ceretti, paintings, May. Blu: Heiman, paintings, May; Imai, paintings, June. Caderoli: Suzanne Rodilion, paintings, till 12/5; Fernando Mignoni, paintings, till 20/6. Gian Ferrari: G. Spiteri, sculpture, May. Lorenzelli: Asso, paintings, from 27/4; Jean Dewasne, May; Group (Asso, Dewasne, Hartung, Nicholson, Noël, Piqueras, Schneider, Vasarely). Montenapoleone: Bepi Liuzzo, paintings, April. Del Mulin: Baiocco, paintings, May. Del Naviglio: Parisot, paintings, till 28/4; Dubuffet, "Matériellogies", till 25/5; Franco Assetto, till 2/6; Angelo Savelli, till 14/6. Delle Ore: Basaglia, paintings, May; Breveglieri, Cavicchioni, Francesco, Meloni, Ruggeri, May. Pater: Carlo Cotti, from 24/4. Schwarz: International Surrealist Exhibition, May; Del Pezzo, till 15/6; Jean-Jacques Lebel, till 30/6; Mario Persico, from 1/7. Vinciana: Saverio Barbaro, paintings, till 12/5. NAPLES, Galleria San Carlo: Barisani, May. NOVARA, G. Araldi: Accatino, paintings, May. La Cruna: Spanish painters (Cuixart, Feito, Saura, Suarez, Tapies, Vila, a.o.), till 9/6. PADUA: "Gruppo N" (via San Pietro 3), from 20/5. ROME, Galleria Nazionale d'Arte Moderna: Prampolini (1894—1956), from 6/6. Galleria l'Attico: Canogar, from 13/5; Uncini, from 10/6. George Lester: Della Torre, Olivieri, till 15/7; R. Smithson, till 4/8. La Medusa: Asger Jorn, from 22/4; Alessandro Trott, May. Numero: Caraceni. Obalices: Colombotto Rosso, May; "Opposition to Nazism", from 20/5; Mabe, from 3/6. Galleria BB: Mario Russo. Odysseus: Alberto Viani, bronze sculptures; Gallery artists. Pegliani: Manuelli, sculpture, May. Rome-New York Foundation: "The Quest and the Quarry", till 3/7. La Salita: Tano Festa, May. Schneider: Cristiano, paintings, April; Afro, May. Il Segno: Sam Francis, lithographs, till 14/6. Il Torcere: Bruno Caruso, drawings and prints, till 4/5. Trastevere: Vahan Amadouni, paintings, from 13/5; Ettore Colla, sculpture, from 7/6. Triangolo: Biggi, till 10/6. TERAMO, Galleria il Politico: Mandelli, paintings, till 20/6. TORINO, Associazione Arti Figurative: Norman Bluhm, paintings, June. UDINE, Galleria del Girasole: Morlotti, drawings, till 11/5. VENICE, The Doges Palace: Carlo Crivelli and his followers, till 10/10. Palazzo Grassi: "Art and Contemplation", with over 100 European and American paintings and sculptures, 15/7 through October. Galleria il Canale: Sangregorio, sculpture, May. Cavallino: Howard Wood, paintings, till 16/5; Wilhelmina Fruytier, till 26/5; Bacci, till 6/6. Linea: Giancarlo Erizzo, paintings, May. Santo Stefano: Magnani, May. Il Traghetto: Alessandro Trott, paintings, from 16/7.

JAPAN

TOKYO, Tokyo Gallery: Roberto Crippa, till 24/6; Yukiko Katsu, till 8/7.

KENYA

NAIROBI, Sorsbie Gallery: 50 contemporary British paintings lent by the British Council, and works from the collections of the Duke of Manchester, the Earl of Portsmouth, and Captain Malin Sorsbie. Opening exhibition, from 14/7.

LUXEMBOURG

Ernest Hora: Original prints by Bernard Chidio, Hamaguchi, Loutre, Piza, Rezvani, Vessereau. Galerie Marie-Thérèse: Asso, Cazac, Compard, Grand-maison, Sima, Springer, a.o.

NEW ZEALAND

AUCKLAND, City Art Gallery: Landmarks in the History of Medicine, February; Epstein, sculpture and drawings, from 17/3; Paintings from the Pacific, during the Auckland Festival.

NORWAY

OSLO, KUNSTNERNE HUS: Contemporary Italian Art, till 11/6.

SPAIN

BARCELONA, Museo de Artes Decorativas: Von Wicht, Ulbricht, Narotsky, April. MADRID, Ateneo: Hartung, till 24/4; Rafois Casamada, till 2/5. Sala Nebbi: Lapayese, till 18/5. Club Urbs: Picasso, ceramics, till 31/5; Minna Citron, paintings, prints, June.

SWEDEN

STOCKHOLM, Galerie Blanche: Tajiri, sculpture and drawings, Lucebert, paintings. Gummesson: Margot Hedeman, sculpture, Asger Jorn, lithographs, May. Svenska-Frantska: Contemporary art.

SWITZERLAND

ABON, Schloss: Albert Schnyder-Delsberg, till 4/6. ASCONA, Galleria la Cittadella: Piccaluga and Autzinger, till 22/6. BASEL, Kunsthalle: Maurice Estève and Berto Lardera, till 9/7. MUSEUM FÜR VOLKSKUNDE: Easter customs, till 15/6. Gallerie d'Art Moderne: Jaroslav Serpan, till 22/6; Robert and Sonia Delaunay, July—through September. BEYERLE: Mark Tobey, till 30/6. DELTA: Biasi. Handschin: Peter Brüning, till 31/5; Lilly Keller, paintings and gouaches, till 1/7. MÜNSTERBERG: Vasques del Rio, June. BIEHENBERG: Antes, from 13/5. BERN, Kunsthalle: Ben Nicholson, till 2/7. VERENA MÜLLER: Martin Christ, till 25/6. SCHINDLER: Rudolf Mumprecht, monotypes, till 6/6. LA CHAUX-DE-FONDS, Gallerie Numage: Verstockt, till 25/6. CHUR, Kunsthaus: Tapestries, till 11/6. FRAUENFELD, Gallerie Gampiross: Carl Roess, till 16/6. FRIBOURG, Musée d'Art et d'Histoire: Swiss Women Painters Association, till 25/6. GENFVE, Athénée: Clavé, paintings, June. GRENCHEN, Gallerie Bernard: Max Kohler, paintings, till 25/6. HERGISWIL, Gallerie Belvedere: Jean Bünter, till 16/6. LAUSANNE, Gallerie Sonnier: Fernand Léger, paintings, gouaches, watercolours and drawings, from 17/5; Maussion, Miotte, Mitchell, Mubin, Riopelle, Saura, Tumarkin, July—August. L'ENTRÉE: Janos Urban, oils and drawings, till 26/5; Crivelli, till 9/6; Omar Carreno, 10—23/6; Gaspari, 24/6—21/7. KEPER: "Nouvelle Ecole Européenne", June. PAUL VALLIOTTO S.A.: Charles Clément, paintings and gouaches, till 10/6. LOCARNO, Casa del Negromante: Arte Pre-colombiana, till 30/6. LA PALMA: Precolumbian art, till 30/6. LUZERN, Kunstmuseum: Schweiz. Kunstausstellung 1961, 24/6—30/7. Gallerie im Ronca-Haus: Imre Rainer, paintings, tempera, etchings and prints, till 17/6. ROSENBERG: Picasso, paintings, 1950—1960, June—September. RHEINFELDEN, Kurhaus: Rudy Colombe, Miquette Thilo, Burgo Oberbauch, Marco Richterich, Maria Uebersax, till 2/6. ST. GALLEN, Kunstmuseum: Charles Hug, till 11/6; Young German Artists, 22/7—17/9. Gallerie im Erker: Hakki Anil, paintings, till 9/6; Zadkine, sculpture, gouaches, drawings, till 29/7. THUN, Kunstsammlung: X. Exhibition Swiss Alpine Art, 25/6—13/7; Surrealism and other tendencies in Swiss Art, 10/9—22/10. WINTERTHUR, Kunstmuseum: "Der Blaue Reiter und sein Kreis", till 11/6; artists of Zürich Canton, 25/6—30/7. ZURICH, Kunsthause: German Expressionism, June; Dürer, the graphic work, from a Zürich privat Collection, till 9/7. Kunstgewerbemuseum: The Gottfried Hölz Indian Collection, till 16/6. Gallerie Bene: Karl Nissen, paintings, till 20/6. Max Bellag: "The Divergism" of Jean Février, June. Suzanne Bellag: 2nd Generation of the Bauhaus, June. CHICHLIO HALLER: Contemporary paintings and prints. SEMIHA HUBER: The Ecole de Paris. LIUBLI: Neil Walden, till 10/6. LIENHARD: Roger Hilton, June. PALETTE: Franz Fedler, paintings, till 6/6; Jean Leppien, paintings, till 4/7. WALCHETURM: Williams, Chapman, Spiess, Behrndt, paintings, till 17/6. WENGER: Contemporary lithographs and art books. WOLFSBERG: Oskar Dalvit, Max Hegeitschweiler, Ernst Zwahlen, till 27/5; J. J. Gut, M. Veillon, H. Meylan, June. ZIEGLER: Javier Vilato, graphic work, June.

THE UNITED STATES

Smithsonian Institution Traveling Exhibitions:

Paintings by Ch'i Pai-Shih: State University of Iowa (Iowa City), 10/7—9/8; Allentown Art Museum (Pennsylvania), 1/9—1/11. John and Dorothy Reed Collection: Des Moines Art Center (Iowa), till 18/6. A Tribute to Grandma Moses: Fort Worth Art Center (Texas), 1—31/7. The Technique of Fresco Painting: Pennsylvania Historical and Museum Commission (Harrisburg), till 15/8. Gandhara Sculpture: Honolulu Academy of Arts (Hawaii), till 30/6. Three Swiss Painters: Brooks Memorial Art Gallery (Memphis, Tenn.), 1—25/7; Jacksonville Art Museum (Florida), 1—30/9. Birds of Greenland: DeCordova Museum and Park (Lincoln, Mass.), 15/7—15/8. Thai Painting: Brooks Memorial Art Gallery (Memphis, Tenn.), till 30/6. Work by Torres Garcia: San Francisco Museum of Art (California), 15/7—15/8. Contemporary Greek Painting: Museum of New Mexico (Santa Fe), till 30/7. Folk Painters of the Canadian West: Abby Aldrich Rockefeller Folk Art Collection (Williamsburg, Va.), 1—24/9. American Prints Today: Greenville Museum of Art (South Carolina), till 31/7. Contemporary Japanese Drawings: J. B. Speed Art Museum (Louisville, Kentucky), till 30/6. Jacques Villon, Prints and Drawings: Walker Art Center (Minne-

apolis, Minn.), till 15/8. German Colour Prints: Goethe House (New York, N.Y.), 15/9—16/10. Early Drawings by Toulouse-Lautrec: Department of Art, University of Nevada (Reno), 1/7—30/8. The Engravings of Pieter Brueghel the Elder: Cheney Cowles Memorial Museum (Spokane, Wash.), till 30/7; Rosicrucian Egyptian Oriental Museum (San Jose, Calif.), 15/8—30/9. Theatrical Posters of the Gay Nineties: Dorothy Yepez Galleries (Saranac Lake, N.Y.), till 15/6. BRASILIA—A New Capital: The Corning Museum of Glass (New York), 1/7—15/8. Contemporary Swedish Architecture: J. B. Speed Art Museum (Louisville, Kentucky), till 25/6; Department of Architecture, University of Illinois (Urbana), 20/9—12/10. Miles Van Der Rehe: Northeastern Pennsylvania Chapter AIA, Everhart Museum (Scranton, Penn.), till 25/6. Irish Architecture of the Georgian Period: American Institute of Architects (Washington, D.C.), till 15/7. Shaker Craftsmanship: Dorothy Yepez Galleries (Saranac Lake, N.Y.), till 15/8; Paul Arts Center (Durham, N.H.), 11—29/9. Designed for Silver: Multnomah County Fair (Gresham, Oregon), 4—13/8; California Museum of Science and Industry (Los Angeles), 1—24/9. Japan, Design Today: California Museum of Science and Industry (Los Angeles), 1—31/7. Greek Costumes and Embroideries: Museum of International Folk Art (Santa Fe, N.M.), till 30/9.

American Federation of Arts Traveling Exhibitions: MARSDEN HARTLEY: Portland Museum of Art (Maine), 12/8—2/9; Walker Art Center (Minneapolis, Minn.), 25/9—31/10. The Aldrich Collection: Michigan State University (East Lansing), 5—21/7. Venice Biennale Prize-winners 1960: Walker Art Center (Minneapolis, Minn.), 1/7—15/8. Modern Mosaics of Ravenna: Allentown Art Museum (Pennsylvania), till 15/7; Washington County Museum of Fine Arts (Hagerstown, Maryland), 1—30/8. American Folk Art from the Abby Aldrich Rockefeller Collection: University of St. Thomas (Houston, Texas), 15/9—15/11. Museum Purchase Fund: Women's College, University of North Carolina (Greensboro), 1—22/9. New Painting from Yugoslavia: Munson-Williams-Proctor Institute Utica, N.Y.), till 30/6; Art Association (Atlanta, Georgia), 1—22/9. The New Generation in Italian Art: Slater Memorial Museum (Norwich, Conn.), 6—30/11. The Bible: Chagall's Interpretations: From the private collection of Mr. Larry Aldrich, Marquette University (Milwaukee, Wis.), 5—25/9. International Prints: From the Cincinnati Museum, City Art Museum (St. Louis, Mo.), 15/7—15/8.

ALBANY, Institute: Eugene Winters, oils and enamels, till 18/6. ATLANTA, New Arts: Franz Kline, recent paintings and drawings, June. BALTIMORE, Walters Art Gallery: "17th Century French Painting", till 11/6. BOSTON, Joan Peterson: Sculpture and painting by the Gallery group, including Filipowski, Dean Richardson, Jack Wolfe, a.o., June. CAMBRIDGE, Fogg Art Museum: Special Exhibition of Classical Art and Antiquities from the David M. Robinson Bequest, till 20/9; Group Exhibition, Class of 1911, till 30/6; Group Exhibition, Class of 1936, till 25/8. BUSCH-Reisinger Museum: "Design and Structure in Modern German Art", recent acquisitions from the Alexander Dorner Collection, till 30/6. CHARLESTON, Gibbes Art Gallery: Impressionism in Sculpture, till 20/6. CHICAGO, Art Institute: Photographs by Robert Frank, till 11/6; "Liturgical and Secular Silver", by William Frederick, till 11/6. Arts Club: Aldrich Collection, till 20/6. McCormick Place Art Gallery: Corcoran Biennial, till 29/6. Allan Frumkin: 2nd Chicago Invitational, June. Holland-Goldowsky Gallery: Harry Bouras, till 1/6; 2nd Chicago Invitational, June. CINCINNATI, Art Museum: Interior Valley Competition, till 10/6; The Albert P. Strietmann Collection, prints, till 31/8; Annual Exhibition of Work by Students, till 10/9. CLEVELAND, Museum of Art: Maurice Pranderast, retrospective exhibition in honor of the 100th anniversary of his birth, till 30/7; 75 enamel works by 48 American artists, 21/6—30/7; Japanese Decorative Style Exhibition (7th—19th C. works, especially Momoyama to Edo Period), 30/8—15/10. HOWARD WISE GALLERY: Selections from Galerie Collection (Vedova, Afro, Baumeister, Hartung, Resnick, a.o.), through June. COLD SPRING Harbor: Maurice Buffet, "Walls of Light", till 10/6. DALLAS, Museum for Contemporary Arts: Carl Morris Retrospective, till 30/7. DAYTON, Art Institute: The Ulfric Wilke Collection, 1/7—5/9. DELAWARE, Art Center: 47th Delaware Annual, till 4/6. DETROIT, Institute of Arts: Drawings from Institute's Permanent Collection, till 22/7; 51st Exhibition for Michigan Artists, till 15/8. FORT WORTH, Art Center: Museum Purchase Fund, till 30/6; International sterling silver flatware, June. HARTFORD, Wadsworth Atheneum: "All Brides Are Beautiful", costumes, from the Collection of Mrs. Henri L. Berger, till 23/7; Primitive Art, till 2/7. IOWA CITY, State University: Inauguration of new galleries with exhibition of ca. 100 works from private Iowa collections. HUNTINGTON, Hecksher Museum: Sculpture exhibition, till 11/6. KENNEBUNKPORT, Brick Store Museum: Edna Perkins, watercolours, June; Anniversary Art Show, July. LA JOLLA, Art Center: Felicia Kaner, gouaches, till 18/6; Andrew Dasburg Retrospective Exhibition, Ford Foundation Exhibition, till 2/7. LONG BEACH, Museum: Frederick Wight and Fred Fellows, paintings, Robert Ramsey, ceramics, June; Ron Boise, sculpture, Eugene Wallin and Robert Carly, paintings, July; The Museum Collection, August; Noriko Yamamoto, paintings, Gertrude and

Otto Netzler, ceramics, September. LOS ANGELES, County Museum: American Industry in the 19th Century, colour lithographs and watercolours, till 31/7; "The Precisionist View in American Art", and Prints by Mauricio Lasansky, till mid-June. EDGARDO ACEA: Michele Cascella, till 14/6. ANKUM: Jean Verde. DWAN GALLERY: Salvatore Scarpitta; Yves Klein, till 24/6. EVERETT ELLIN GALLERY: Helen Frankenthaler. REX GALLERY: Dale Barnhart, June; Contemporary Italians, July. DAIZELL HATFIELD: Homage to Raoul Dufy, till 10/6. MARTIN JANIS: European and American modern masters. FELIX LANDAU GALLERY: Aubrey Schwartz, drawings and lithographs, till 3/6. NIC: Agnes Kellogg, collages, till 17/6. PERLE: Oliver Andrews, till 16/6. PERREAU-SAUNIUS: Allan Scharf, June. PLUMMER: Joe Barrett, till 17/6. SABERAKY: Marcel Vertes, till 6/6. LOUISVILLE, J. B. SPEED ART MUSEUM: International Prints, till 30/6. MANCHESTER, CURRIER GALLERY: Picasso, print retrospective, till 7/6; "The Artist in his Studio" (photographs by Alexander Liberman, circulated by the Museum of Modern Art, N.Y.), till 15/6; Munch, June, also Industrial Architecture in Switzerland, exhibition organized by the Pro-Helvetia Foundation. MASSILLON, Museum: Walter Quirt Retrospective, till 25/6. MIAMI BEACH, Art Center: Golden Age in Holland, till 28/6. MILWAUKEE, Art Center: Leo and Anneliese Steppat, sculpture and tapestries, till 18/6. MINNEAPOLIS, Institute of Arts: Lester Johnson, paintings, till 11/6; Daumier, lithographs, till 12/6; Robert Klippen, sculpture, till 25/6; Photography in the Fine Arts, till 3/9; Five Centuries of German Prints and Drawings, till 30/7; Malcolm Myers, prints, till 23/7; Portraits by Yousef Karsh, till 16/7. WALKER ART CENTER: Cameron Booth, paintings, till 25/6; Collectors Club Exhibition, till 25/6; Jacques Villon, prints and drawings, 2/7—13/8; The Arts of Denmark, till 18/6; Electronic flash photographs by Harold Edgerton, 9/7—6/8; Pier Luigi Nervi, architecture, 7/7—3/9; Carol Lind Geary, paintings, 2/7—24/9. MONTCLAIR, Art Museum: New Jersey Watercolour Society, and Selections from Permanent Collection, till 26/6; "Invention with Thread" (modern rugs, tapestries, wall hangings, etc.), September. NEW HAVEN, Yale University Art Gallery: "Buffalo-Yale", 108 major works of art, on loan from the Albright Art Gallery, Buffalo, till 3/9.

NEW YORK, Brooklyn Museum: "Three Centuries of Drawings", June; Roger Gerry Collection of Japanese porcelains, from 28/6. THE CLOISTERS: A national monument on loan for an indefinite period from Spain, the 800-year-old apse of the Iglesia San Martin de Fuentidueña. GUGGENHEIM MUSEUM: G. David Thompson Collection, paintings, till 31/8; Selections from the Museum Collections, through September. JEWISH MUSEUM: Peter Lipman-Wulf, sculpture and graphic work, till 22/6; Paintings and sculpture from the private collection of Mr. Israel London, till 22/6. METROPOLITAN MUSEUM: Electra Havemeyer Webb Collection, European master paintings, till January; Musical Instruments from five continents, from 21/6; Paintings from private collections, 30/6—20/8; Art Treasures from China, 15/9—1/11. MUSEUM OF CONTEMPORARY CRAFTS: "Artist-Craftsmen of Western Europe", contemporary crafts from eight countries, June. MUSEUM OF MODERN ART: Futurism, till 12/9; Boccioni drawings and etchings from the Winston Collection, till 6/8; Richards Memorial Research Laboratories, photographs, stereo slides, till 9/7; Memorial exhibition from the Collection of Mrs. David M. Levy, till 9/7; Polish Artists, 2/7—27/9; America Seen Between the Wars, paintings, till 1/9. MUSEUM OF PRIMITIVE ART: "The Traditional Arts of Africa's New Nations", June. RIVERSIDE MUSEUM: Two Memorial exhibitions, Walter Wickliffe, sculpture, and Joseph Lomoff, paintings, till 4/6. WHITNEY MUSEUM: "American Painting, 1865—1905", till 18/6; José de Rivera and Balcomb Greene, retrospective exhibitions, till 23/7. A.A.A.: International group exhibition of graphics, including works by Baskin, Clagall, Cocteau, Florschtein, a.o., June. ALAN: Oliver Andrews, Richard Hunt, William King, and Jack Squier, sculpture, June. AMERICAN ACADEMY: Works by new members and award winners, including van der Rohe, Mestrovic, Lipchitz, till 11/6. ANGELESKI: Albert Weber, paintings, mixed media, till 10/6. AHDA ART: Watercolours by O. Curtis, C. C. Marshall, Fioraki Cam, C. Rosenberg, also American and European artists, till 16/6; Invitation show and gallery artists, till 28/6. ASPECTS: Jim Grossi, collages, Jerry Krim, paintings, June. BABCOCK: Gallery group, till 2/7. BARONE: New artists, paintings and sculpture, till 24/6; "Stable Annual", paintings, sculpture, collages and graphic work, till 15/7. BOILES: Joseph Romano, paintings, till 15/6; Sung Woo Chun, 17/6—15/7. GRACE BORGESCHLT: George Mueller, June. BURR: Lewis Lederman, paintings, till 18/6; Summer show of watercolours, from 18/6; Gallery artists, 19—30/6. CAMINE: Gallery artists, through the summer. HILDA CARMEL: William Rubencamp, paintings, June; Group Show of Gallery Artists, July—August. CARSTAIRS: Gallery artists, paintings, watercolours, drawings and prints, till 17/6. CARES: Emanuelle Cappello and Adorno Bonciani, till 30/6; Sculpture by new artists, and "European and American Graphic Art", June. LEO CASTELL: "Sculpture and Relief", Lee Bontecou, John Chamberlain, Edward Higgins, Salvatore Scarpitta, June. CHASE: American and European paintings, graphics, sculpture and early masterworks, paintings by Leonard Creer, Claude Venard, a.o., June. COBER: Manuel Ayaso, drawings, till 10/6; Gallery artists,

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sculpture and drawings, till 24/6. **Contemporaries:** Omar Rayo, Intaglio engraving, till 16/6. **Contemporary Arts:** "14th Annual Traveling Show Returns", including prints from Brazilian tour, June. **Cordier-Warren:** Noguchi, new sculpture, till 17/6. **Gardi Crystal:** Preview exhibition of seven painters, June. **D'Arcy:** New acquisitions, 1/6. Umana, paintings, and Mervin Honig, drawings, also African, Oceanic and Pre-Columbian sculpture, June. **Peter Deltsch:** Original prints and drawings, June. **Delacorte:** Objects from the gallery collection, June. **Tiber de Nagy:** Group show, till 17/6. **Downs:** "American Ancestors", folk art sculpture 1825—1875, till 30/6. **Drawing Shop:** through the 19th Century English master drawings, June. **Ligea Duncan:** Andries, June. Verchaeve, paintings and watercolours, till 20/6; "Salon of the 50 States", June. **Gallery artists, June.** **Duveen:** English 18th Century interior paneling from Lucy Hall, June. **Ward Eggleson:** Receiving and Jurying of the Emily Lowe competition paintings. **Robert Elkes:** Modern American and European art. **André Emmerich:** Yunkers, lithographs and gouaches, till 16/6. **Este:** "Seventh Annual Exhibition of Watercolor Drawings from Five Centuries", till 17/6. **F. A. E.:** Graphic techniques exhibition by Pratt Graphic Art Center, till 23/6. **Felgarten:** Nuala, pastels, till 10/6; Group show, June. **Findlay:** "Les grands et les jeunes d'aujourd'hui", group show of the School de June. **Rose Friede Jean Xceron:** recent paintings, till 30/6. **Allan Frumkin:** "Revels of the Season", gallery artists and new acquisitions, June. **Furman:** African, pre and Post-Columbian acquisitions, June. **Galerie Chalette:** Burgoyne Diller, recent paintings and constructions. **Galerie St. Etienne:** "4th Biennial of American Child Art", 16. **Galerie Félix Vercet:** Vo-Dinh, paintings, June. **Gallery East Uptown:** Ancient Chinese art from the Mrs. F. Wesley Collection, June. **Otto Gerson:** "The Nude in Sculpture", June. **Graham:** Gallery group, till 24/6. **Grand Central:** Paintings and watercolours by Chi, Roy Mason, John Pike, a.o., from 1/6. **Grand Central Moderns:** American art from John Singer Sargent till today, June. **Hammer:** French Impressionists, paintings and drawings, June. **Hirsch-Adlers:** 19th and 20th Century American and European artists, June. **Robert Horn:** Paintings and sculpture by Gallery artists and graphic collection, June. **Leonard Hutton:** Contemporary art. **Issacson:** Group show, June. **John Jackson:** "Environments, Situations, Spaces", six artists, till 23/6. **Janie:** Robert Jawell, recent work; Recent Acquisitions. **Jansen:** European graphics, including works by Braque, Miró, Zao Wou-Ki, a.o., June. **Juster:** "Eleven Americans", Goff, painting and sculpture, Heifond, Martin, Pattison, a.o., June. **Knapik:** Introductory show of paintings, gouaches and drawings, till 15/6 (includes Elise Asher, Graves, Hayter, Kever, Miles, Miró, Morris, Ossorio, Man Ray, Francis Rose, Tillim, von Wiegand, and others). **Kressler:** "19th and 20th Century American and European Masters", from the Delgado Museum of Art, New Orleans, till 30/6; Vieira da Silva, October. **Koetz:** Recent artists, June. **Krasner:** Drawings show, till 15/6. **Kraushaar:** Changing group exhibition, June. **Albert Landry:** Oscar Jespers, sculpture, June. **Lefebre:** Afro, Bauer, Cornelle, Sam Francis, Hajdu, Hartung, Kandinsky, Klee, a.o., June, July. **Albert Le Arp, Dufour, Ernst, Lanckoy, a.o. Paris artists.** **Meltzer:** Frances Pratt, Watercolor Retrospective from 1938, till 30/6. **MI Chou:** Yukiko Katsura, Noboru Yamashita, Noriko Yamamoto, till 17/6; Rubbings from the Nankoku Hidai Collection, 20/6—8/7. **Messing Retrospective Group exhibition, till 30/6.** **Milch:** American artists, June. **Moneda:** Toy group, June. **Janet Neussler:** Tim Saska, paintings, till 24/6. **New Art Center:** Contemporary paintings, drawings, sculpture and graphic work, Rufino Tamayo, personally. **Nordness:** Gallery group, June. **Old Print Center:** Exhibition of Old Theatrical prints, June. **Panoras:** Eugene Sparks, paintings, till 17/6; Dorothy Rose, paintings, 19/6. **Betty Parsons—Section Eleven:** Survey of the Season, till 3/6. **Phoenix:** Drawing show, till 15/6. **Pietrantoni:** B. Bassin and Harry Mathes, till 15/6. **Pindexter:** Group show, June. **Stephen Radich:** Gallery artists, paintings, sculpture and drawings, June. **Reed:** Group exhibition, June. **Roko:** Group exhibition of paintings and sculpture by Nik, Freilich, Heisig, a.o., June. **Royal-Athena:** Egyptian, Near Eastern, Greek and Roman antiquities, June. **Bertha Schaefer:** Balcomb Greene, till 9/6; Gallery group, from Sculpture Studio: William Bowie, metal sculpture, June. **Selzerheld:** French and American master drawings, till 16/6. **Selected Artists:** "Retrospective 1960-61"; "New Actions", Feininger, Kokoschka, a.o., June. **Seligmans:** Group exhibition, June. **Ruth Weiss:** Gallery artists, till 24/6; Graphic work by Braque, Picasso, Manessier, a.o., June. **Judith Small:** "Art of the East Coast", pre-Columbian art of the Maya, Totonac and other Indians, June. **Smolin:** Marjorie McKee, paintings, till 16/6. **Stable:** Richard Kowalczyk, sculpture, June. **Staempfli:** Mike Nelson, sculpture, till 10/6; "Summer Selection", till 15/7. **Tanager:** Bloom, Button, Drexler, Lucks, Kistrom, Lclean, Raleigh, 10, Wesselmann, till 8/6. **Thibaut:** John Crichton, A. Neick, till 15/6. **Weyhe:** Graphic art, June. **Ruth White:** Gallery Artists and Guests, till 30/6. **Wildenstein:** Centennial exhibition, drawings and watercolours from alumnae and their families for the staff of Vassar College, from 15/6. **Willard:** Charles Seliger, oils, till 3/6. **Howard:** Stanley William Hayter, paintings, till 23/6; **Wittenborn:** "Ulysses Group" (Switzerland), colour graphics, till 15/6; Hansen, Hass, Polakoff, a.o., 15/6—15/7. **World House:** Andrew Parker and Saul Baizerman, till 24/6; Summer exhibition of recent American and European acquisitions. **Zabriskie:** "Americans on Paper", Prendergast, Kuniyoshi, a.o., till 24/6.

LAND, Art Museum: 1st Crafts Annual, July. **OKLAHOMA CITY,** Art Center: Hugo Grotius Retrospective, till 27/8. **PASADENA,** Art Museum: Ed Kienholz, recent work, till 15/6. **PHILADELPHIA,** Museum: Summer loan exhibition of French 19th and 20th Century paintings from the collections of Mrs. C. S. Tyson, Mrs. John Wintersteen, Mr. and Mrs. Henry Clifford and H. P. McIlhenny, from 15/6. **PHOENIX,** Museum: Arizona Artists, American Indian Art, June, July. **PITTSBURGH,** Carnegie Institute: Marie Tuicelle Kelly, till 15/6. **PROVIDENCE,** Rhode Island School of Design: Paintings by Willem van Konijnenburg, till 15/6. **RALEIGH,** North Carolina Museum of Art: South Coast Art Show, May. **MOND,** Virginia Museum of Fine Arts: Home Front, 1861, June. **SAN FRANCISCO,** De Young Museum: "Seven Southwestern Artists", till 3/7. **Dilexi:** Sidney Gordin, recent painting, till 3/6. **Gump's Gallery:** Nell Blaine, Jarvalsoe, paintings, till 30/6. **Pomeroy:** Century European artists, June; Tony Agostini, paintings, 15/6—7/7. **SAGINAW,** Museum: José de Creeft Retrospective, till 20/8. **SANTA BARBARA,** Museum: Minor White, 10, till 9/7; School of Paris 1961, till 2/7; Zajac and Scott, 11—30/7. **SANTA FE,** Museum: Figure in Contemporary American Painting, till 30/7. **SARANAC LAKE,** Dorothy Yezpe: Adirondack annual exhibition, Jury prizes, till 29/7; Shaker paintings and photographs, till 8/7; Posters of the Gay Nineties, 7—19/8; Contemporary Paintings by ten Indian Tribes, 2/8—9/9. **SEATTLE,** Art Museum: 12th Annual Exhibition of Advertising Editorial Art, till 28/6; Mauricio Lasansky Retrospective, prints (own Collection), 20/8. **Dusanne Gallery:** Greta Ritter, till 24/6. **ST. LOUIS,** City Art Museum: George B. Bingham, Sesquicentennial Exhibition 1811—1961, till 30/6. **St. Louis University:** Face Mexico, Contemporary Architecture, till 15/7. **SYRACUSE,** Everson Museum: Arts and Cultural Centers (sponsored by members of Northern New York Chapter, American Institute of Architects), till 30/6; Works from permanent collection, till 31/7 and from 1—10/7. **TOLEDO,** Museum of Art: Exhibition of the Arts of Thailand, till 9/6; Recent acquisitions of the Toledo Museum of Art, till August. **TRENTON,** State Museum: "New Art in Retrospect", till 18/6. **UTICA,** Munson-Williams-Proctor Institute: "New Paintings from Yugoslavia", till 30/6; Industrial Designers Institute, Central New York Chapter exhibition, till 27/7; Karl Schrag Retrospective, from 1/7; "New York Crafts 1961", from Utica Arts Festival, 15—25/7; Hudson River School, 10/9—29/10. **WASHINGTON,** National Gallery of Art: Chinese Art Treasures, sponsored by the Government of the People's Republic of China, till 13/8; Tiepolo Drawings, from 15/9. **The White House:** The Paul Revere Silver Tea Set, on loan from the Minneapolis Institute of Art for six months beginning June 1. **WILMINGTON,** Society of the Fine Arts: Abstract Expressionist Drawings, till 30/6. **WORCESTER,** Art Museum: Worcester Art Museum School Annual, till 5/7; G. Dove, paintings, 26/7—10/9.

GOSLAVIA
UANA, Musée d'Art Moderne: 4th International Print Exhibition, till 15/9.

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Tel. Lugano (091) 28415

5 km. from Lugano, direction Ponte Tresa

Important Summer Exhibition and Sale

Corot, Daumier, Delacroix, Derain, Raoul Dufy,
Guillaumin, Matisse, Miró, Modigliani, Montézin,
Vlaminck, etc.

Appel, Birolli, Doucet, Keller, Moreni, Poliakoff,
Singier, Sonderborg, etc.

14th - 16th century Italians; drawings;
15th - 19th century objets d'art; excavation finds;
furniture; Far Eastern art

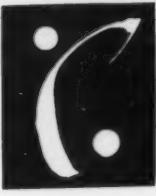
Open July 15 - September 15 from 10-5

Telegrams: Nassagal, Agno



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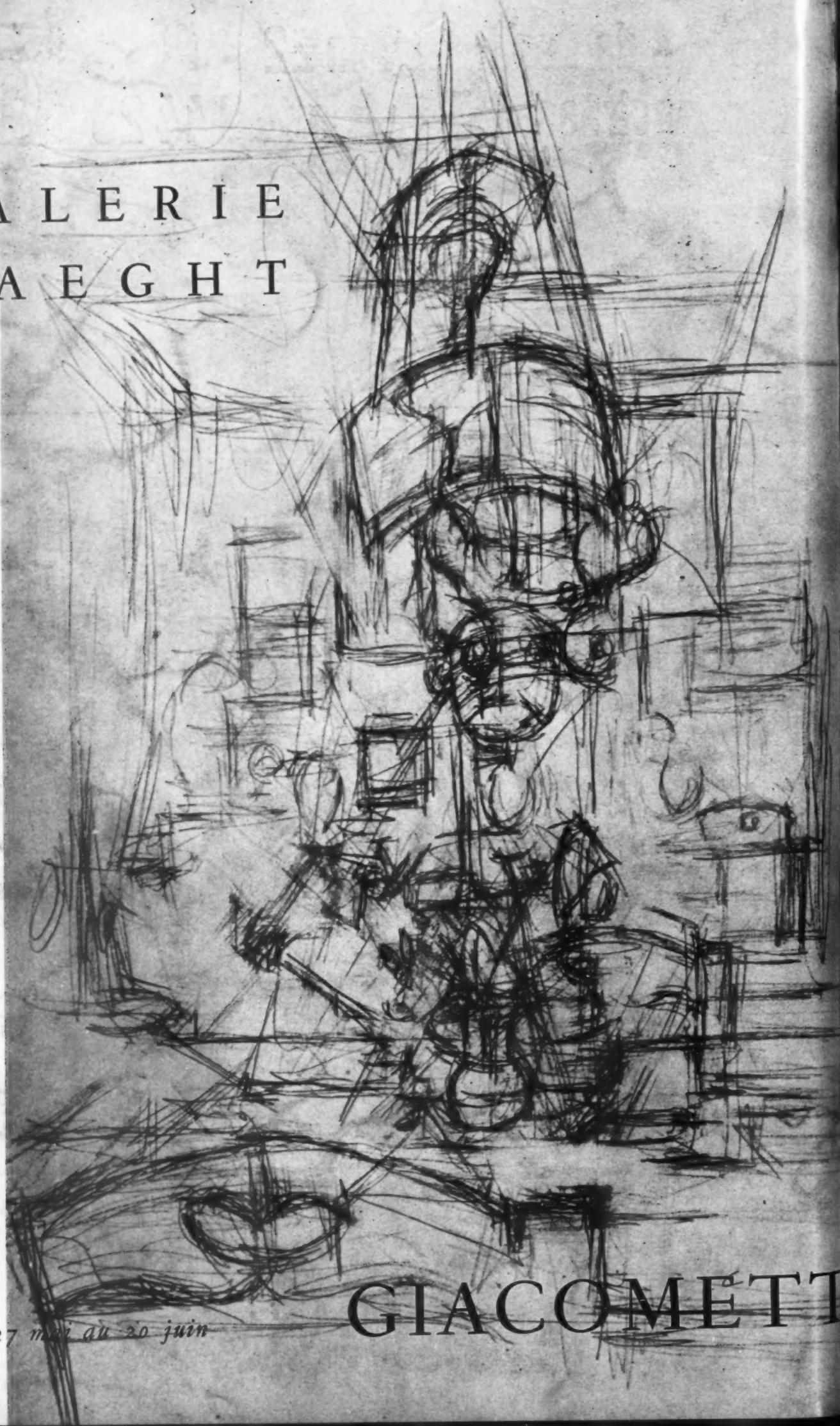
Galerie van de Loo München 22
Maximilianstrasse 25, Telefon 29 44 28



Ting
Juli, 1961



GALERIE
MAEGHT



du 27 mai au 20 juin

GIACOMETTI